

TEN CENTS

VARIETY

VOL. XVII., NO. 13.

MARCH 5, 1910.

PRICE TEN CENTS.



VARIETY

CLAIRE ROMAINE



PERCY G. WILLIAMS'
COLONIAL THEATRE, NEW YORK
Next Week, March 7

VARIETY

VOL. XVII., NO. 13.

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PRICE TEN CENTS.

BECK AND MORRIS SHIPMATES WITH LAUDER FOR COMPANY

The Two Big Managers Sail for England On Same Boat, Morris Deciding Rather Percipitately to See His Star Home.

The Mauretania on Wednesday carried Martin Beck and William Morris Europe-ward. The decision to sail by each of the managers had been sudden, Mr. Beck first making up his mind to leave. That was on Monday. From all reports Morris determined on the trip about six hours before the boat was scheduled to leave its dock, which was 9 a. m.

Before leaving Mr. Beck said he was obliged to go to London to close the final matters in the Beck-Butt alliance on foreign halls, and expected to return to New York on the next trip the Mauretania made to this side, giving him about four days in England.

A letter of credit from Lazard Brothers, the New York bankers of the Orpheum Circuit, was taken over by Mr. Beck. It is said the letter of credit called for from \$250,000 to \$500,000, and is believed to certainly have been for over \$100,000.

The object of Mr. Morris' visit is not known. One version "on the street" was that Morris sailed on the same boat with Beck as that ship carried Harry Lauder, the Morris Circuit did not care to risk a loss. It has been stated by Morris that Lauder is under contract to him for the next five years.

The trip by Morris may have been the outcome of some negotiations started in London by Geo. M. Leventritt, the attorney for the Circuit, who returned from England last Saturday.

It has also been said that Beck called up Morris at his home about 2:30 Wednesday morning, asking Morris if he didn't want to see London about this time.

There have been vague rumors during the week that the "merger" conferences between the Beck and Morris sides were not shut off as abruptly and completely as the parties were inclined to lead everyone to believe. It has been said that the

Orpheum and Morris circuits have a secret agreement or understanding which may develop in time, or at least the parties reached the point when negotiations may be conveniently proceeded with.

Accompanying Mr. Beck was Mark A. Luescher, the general press representative of the Orpheum Circuit. Mr. Beck's transportation ticket on the boat called for himself and Pat Casey. Due to the Hoffa case coming up on Wednesday, an old "Advanced Vaudeville" suit for \$3,000, which it was necessary to dispose of in order that the Klaw & Erlanger United States Amusement Co. could be dissolved, Mr. Casey was unable to leave.

ENGAGES AMELIA.

Amelia Summerville has been engaged to support Valeska Suratt in the forthcoming Al H. Woods musical piece, to be called "The Woman with the Whooping Cough." The piece opens March 28 at Atlantic City. Pat Casey booked Miss Summerville.

CHANGE OF STARS.

Chicago, March 2.

May Boley will replace Adele Ritchie as the feature of "The Girl in the Taxi" at the Cort, Chicago, a week from Monday (March 14). Miss Ritchie received her "notice" last Saturday night.

CHARLES J. STINE IS MARRIED.

Mrs. Mary Hilburn Daub announces the marriage of her daughter, Helen Barbers, to Chas. J. Stine, Feb. 24, in East Elmhurst, L. I. The newlyweds will be "at home" after May 15 in Corona, East Elmhurst.

BEATS RECORD BY \$400.

The record of the Colonial, New York, established by Elsie Janis, was broken last week by Gertrude Hoffmann, who shoved the high notch at the box office up \$400.

FOREIGN AGENTS' STAND.

The foreign agents booking in New York placing their acts on both sides of the ocean and through the United Booking Offices on this side, when vaudeville is to be played, were up in arms this week on account of the almost-ultimatum delivered to them by the United's general manager in regard to bookings for foreign consumption any act on the "black-list."

While the ultimatum was not made positive, it came so close that the agents interested decided for themselves what future course should be pursued if this direction of the United should become an absolute order.

It has been customary for the foreign bookers to place whatever American acts they can on the other side, without considering what circuits the acts played over here. One foreign agent said this week that if the United persisted in refusing permission to book "blacklisted" acts abroad, it would oblige him to abandon all loyalty to the United, securing time wherever he could for his turns.

This stand of the agents is said to be caused by the small quantity of American acts placed for the other side, along with the difficulty of securing quick action in the United Offices on importations.

Charles Bornhaupt, New York manager for the Marinelli agency, agreed with his brother agent on the remarks above. Mr. Bornhaupt said "If this should be true, it would be impossible for us to stop taking 'blacklist' acts though we gave up all bookings for the United Booking Offices and their associates. It's only the foreign agents who can understand the situation over here, but we shall surely remain independent. We must book where we please, for we have office expenses which go on daily whether we book or not.

"The Marinelli office books more for circuses in America with no trouble at all than with vaudeville. In fact, one circus for a season will net us more profit in bookings than the business with the United for a year. With the United we are forced to great expense through continual cabling about an act."

While Mr. Bornhaupt would not admit it, he was asked if he had cabled H. B. Marinelli in Paris regarding the "request" of the United; also if the proposed booking offices to be established by the Martin Beck-Alfred Butt combination abroad had any bearing on the attitude of his office.

SUCCESSSES IN PARIS.

(Special Cable to VARIETY.)

Paris, March 2.

Geo. Grossmith opened splendidly last night at the Folies Bergère. A rumor about the Bergère is to change hands is denounced as idiotic by Manager Bannel.

At the Alhambra yesterday Vardon, Perry and Wilber were very successful on their first appearance in Paris. The Frank Gregory Troupe also did well.

RESIGNATION CAUSES SURPRISE.

(Special Cable to VARIETY.)

London, March 2.

The resignation of Allen Young, for years Oswald Stoll's assistant, caused great surprise this week. Llewellyn Johns, who reached here the other day from New York, has taken the position formerly held by Young, which may explain Johns' sudden recall. Since returning to London Messrs. Stoll and Johns have been conferring closely. It is expected that Johns outlined the American situation fully for the benefit of his chief.

Somers & Warner, the agents, deny there is any chance of a dissolution of the firm as has been rumored.

JOHN L. A KNOCKOUT.

(Special Cable to VARIETY.)

London, March 2.

The great John L. Sullivan lived up to his reputation as a knock-out upon appearing at the Royal, Dublin. He received a tremendous reception.

MARIE LLOYD IN ITALY.

(Special Cable to VARIETY.)

London, March 2.

Marie Lloyd is in Italy, having gone there, it is said, to escape being in London when her husband, Alec Hurley, filed a suit for divorce. The action was commenced last week.

Gossip for some time now has associated Miss Lloyd's name with that of a jockey named Dillon.

STALLED IN BLIZZARD.

Seattle, Wash., March 2.

All trains are snowbound in the mountains and acts leaving Spokane Saturday failed to open Monday. The Orpheum was dark Monday and Tuesday matinee. Artists arrived at 6 o'clock Tuesday and opened in the evening although worn out.

PROBABLE BOYCOTT OF ARTISTS.

Chicago, March 2.

It is highly probable that all artists not members of Local No. 4, Actors' Union, and who work for Frank Q. Doyle, will be declared "unfair" to unionized labor. The musicians' and stage hands' unions may be called upon to walk out when such acts appear in a theatre under the jurisdiction of Local No. 4.

This arises out of the boycott declared Jan. 16 against Frank Q. Doyle by the Actors' Union through the Chicago Federation of Labor.

Next Sunday S. Ricardo, president of that local, which is chartered by New York Local No. 1, which in turn is chartered by the American Federation of Labor, says he will introduce a resolution in the Chicago Central Federation declaring all artists who work for Doyle "unfair" to the labor movement.

Mr. Ricardo has promised that the resolution will be offered, and President John Fitzpatrick, of the local Federation, has declared that if it is introduced, it will go through. Doyle has been using a great many White Rats in his bookings, and it is likely that there will be as much bitterness between the two artists' organizations here as there is in New York over State legislation.

Once the Federation resolution is passed notice will be sent to all the labor-unions in the United States allied with the American Federation, and their members will be instructed not to take part in any performance given by non-union artists. It looks like a clinch between the Union and the White Rats. Unless the controversy is settled it would also withdraw from the Rats the support of all labor sympathy, should that organization strike against the managers.

According to S. Ricardo the Local No. 4 has 600 members in good standing. Doyle was on the "unfair" list before, but through the intervention of Harry Mountford the boycott was removed. Two days after Mountford left Chicago, members of the union who had dissented from the plan to place Doyle on the "fair list" gained their point and he was again declared under the ban and has remained so since.

WANT PUBLIC PARK.

The residents of Washington Heights, a section in the north of Manhattan Island, have formed an association with the object of petitioning the city authorities to start condemnation proceedings. They want to have Paradise Park in Fort George, overlooking Spuyten Duyvil Creek, turned into a public park. The property is now owned by Jos. Schenck and his brother. They say that condemnation proceedings are unnecessary, as they are quite ready to sell their holding.

CORT AFTER A PIRATE.

Ed V. Giroux, the eastern representative of John Cort, recently received information that H. J. Quinn had been producing an unauthorized version of "King Dodo," to which John Cort holds the rights, under the title of "The Whimsical King." Benefits for firemen and other local organizations in Maine and Massachusetts have taken place, and on Washington's Birthday a performance at Haverhill was stopped through Giroux's representations.

DANCER A SENSATION.

In operatic circles this week Anna Pavlova at the Metropolitan is the sensation. She is a dancer from the Imperial Opera, St. Petersburg, and appeared in the ballet of "Copelia" Monday night. Her success was instant. Michael Nordkine, also from Russia and the Imperial Opera there, danced with Pavlova, bringing himself much honors.

All the New York dailies went into raptures over the couple, the young woman particularly. The Times on Wednesday after seeing the couple in what was probably a series of "whirlwind" dances on Tuesday evening at a special performance pronounced Pavlova the most wonderful dancer who had ever appeared in this country. The Times said that often she appeared to float in the air.

VAUDEVILLE AND LOBSTERS.

Waterville, Me., March 2.

Just because Manager Kelleher, of the Opera House, was successful in competition with F. D. Robinson in securing a lease of the theatre from the city, Robinson is expressing his opinion of the manager and the Mayor in a part of the advertising he runs in the local papers for "Robinson's Market." He runs a "five-inch double," well arranged and skillfully designed advertisement, half of which goes for his personal opinion and half for prices.

Incidentally Robinson gives credit to the Silver Theatre for introducing vaudeville to Waterville, and he asserts that moving pictures would be grand opera in comparison to shows the town would have had but for the Silver. In the same "ad" he announces "Live Lobsters today; telephone for prices."

RYAN PLANS ANOTHER.

Newport, Ky., March 2.

John J. Ryan has purchased for \$18,000 the property at Sixth and Monmouth Streets, and as soon as the deeds are passed will begin the work of demolishing the building thereon to make way for the construction of a theatre to cost close to \$70,000 with a seating capacity of 1,400, in which will be presented "pop" vaudeville.

Ryan now has theatres under construction at Covington and Middletown, the last mentioned house being nearly ready to open.

MORMON ORGANIST IN THEATRE.

Salt Lake City, March 2.

J. J. McClellan, known to tourists throughout the country as the organist in the Mormon Tabernacle here, has signed contracts with the Morris people to act as the leader of the orchestra of "The Newhouse," the Morris theatre now being built by Samuel Newhouse.

ONE-HOUR MINSTRELS.

A Roof Garden Minstrel Troupe is being organized by William L. Lykens, the adjunct to the Casey Agency. Mr. Lykens says the blackface production will be designed for roof gardens during the summer.

The turn will run an hour, giving a minstrel first part only.

Laura Bruce and Sadie Gibbons have formed a "sister" act.

A CINCINNATI REPORT.

Cincinnati, March 2.

From information at hand and notwithstanding the denials, it is pretty thoroughly understood that the Orpheum, playing William Morris bookings, will become a "pop" vaudeville house commencing with the first week in April. The Loew Enterprises will manage the theatre under the new policy.

Marcus Loew and Adolph Zukor, both of the Loew corporation, were in the city last Friday, when the deal was closed it is said. J. L. Rhinock, another of the company's members and close to the Anderson-Ziegler faction was also here.

While Loew's has Heuck's Opera House, the Orpheum is in another part of the city, in the residential district. It has not affected business at Anderson & Ziegler's Columbia, since opening, and is too far away from the main traffic artery to be considered "opposition." Through its location it is doubtful if the Orpheum has made any money since playing vaudeville. I. M. Martin, its promoter and manager, is still in a Baltimore hospital, where he had an operation performed recently.

The best business has been during the past two weeks while Eltinge has been heading the bills.

BRADY TRYING TWO.

Next Monday, March 7, William A. Brady will give two new plays their first performance with a view of judging the merits. "Mother," a drama by Jules Eckert Goodman, will be given its premiere in Plainfield, N. J., with Emma Dunn heading the cast. "The Detective," by Rose O'Neill, goes on at Red Bank, N. J., for the first time.

Chas. W. McClintock, who will be general representative for Miller Bros. "101 Ranch Wild West" this season has covered the advance work for "Mother" in a few of the early towns on the route.

COMMISSION SUIT DISCONTINUED.

The suit instituted by Joseph Shea against Bedini and Arthur for commissions amounting to \$320, was discontinued late last week, upon a motion of the complainant to withdraw and amend his complaint and start a new action.

Shea claimed the commission for booking Bedini and Arthur for forty weeks on the late Klaw & Erlanger "Advanced Vaudeville" time. Questioned by Leon Laaki, for Bedini and Arthur, as to specific contracts entered into, the complainant could not answer; and when the counsel for the defendants moved for the filing of a bill of particulars, the action withdrawing the original complaint followed. Shea may now commence a new action. The suit was before Justice McAvoy in the Municipal Court.

YORKE AND ADAMS' ANNUAL.

Yorke and Adams closed their season Saturday night at the Grand Opera House, Brooklyn, where they were playing in "In Africa." They have commissioned Alf T. Wilton to offer them to the vaudeville managers, having arranged a comedy turn in "one." Week of March 14 they will open if the offering can be whipped in shape.

WILL LOSE BIG BREAD WINNER.

Corse Payton's Lee Avenue, the original Brooklyn home of Corse and his stock company, will be torn down to permit the extension of Lee Avenue through the property upon which the house stands. This will be the last season of the theatre. It is said that Payton may secure the Amphion, to which he will transfer his stock operations next season.

BOSTON ELKS' DEDICATION.

Boston, March 2.

Boston Lodge of Elks, No. 10, will dedicate its new club house and Elks' Home on Somerset Street on Sunday, March 20. The land, building and appointments represent \$300,000 outlay. It was to be dedicated shortly after Christmas but fire did \$10,000 damage to it and delayed the opening.

It is expected that over 1,000 Elks and guests will attend the dedication. All the Exalted Rulers of the Metropolitan District, the Grand Officers, the three District Deputies of Massachusetts, Governor Draper, Mayor Fitzgerald and escorts, United States Senator Lodge and members of the congressional delegation who are in the city are pledged to attend.

Many members of the theatrical profession, managers and actors both, will be present. Boston Lodge contains many celebrated theatrical names on its rolls, such as Nat Goodwin, Jerry Cohan and others. Managers Thomas B. Othein, of the Colonial, and Al. Sheehan, of the Tremont, Treasurers Fred Magrath, of the Majestic, and William Lothrop of the Boston, and others of the managerial contingent are members. Elk actors playing Boston that week will be present as well.

An elaborate program of exercises has been arranged by the dedication committee of which Past Exalted Ruler James L. Johnston, of Boston Lodge, is chairman and Attorney Junius T. Auerbach is secretary.

POLICE WATCH DANCER.

Any wise second-story expert could have made a fine killing in Yonkers Monday afternoon. Rajah was the headliner at the Warburton, and that part of the town was practically unpoliced, nearly a score of plain clothes men and uniformed patrolmen having been assigned to cover the house and see that there was no violation of the law.

The dancer had been billed like a three-ring circus, and the city over the New York line was fairly palpitating with expectancy. In addition to the Yonkers coppers a detective from Mount Vernon was on hand to look the act over with a view to reporting to his superiors.

After the act the guardians of the peace declared themselves satisfied that everything was eminently proper and departed.

WEST END PARK LEASED.

New Orleans, March 2.

The local railway company has leased West End Park for the coming season and the entertainment will be four vaudeville numbers, pictures and bands.

"The Golden Girl" closes its tour tomorrow (Saturday) night at Ann Arbor, Mich. The company will be returned to Chicago by Mort H. Singer.

WOMEN ON "SMALL TIME" AND THE "CHASING" MANAGER

"The Skirt" Says Publicity is the Only Cure, and Offers Aid to Those Annoyed by the Leeches.

By THE SKIRT.

For two or three weeks now I have had handed over to me several letters coming to VARIETY about vaudeville women in the south on that "small time" down there. These letters all speak of a lamentable condition as to the managers in their attitude toward the "singles" and "sister acts" playing in their houses. Not all managers, of course, but from the letters I should judge that most of these over-night or "Adam Sowerguys" have a frailty for a woman. If she is a good looking girl, so much the harder for her.

To my mind, it remains with the woman whether she shall be insulted in the first place, or whether a worse result occur in the second place. But I have never been on the "small time," so perhaps I am not qualified to speak of what is the general remark when things of this nature are mentioned. Some one is certain to say: "Oh, it all depends on the girl herself." From what I have read in these letters, and what other information I have obtained, I am not so sure that this is true in the small vaudeville houses.

When butchers, grocers, livery men, blacksmiths and what not suddenly find themselves "theatrical managers" meeting "stage people" for the first time, with their "yap" opinions formed of women on the stage, usually taking the opinion from some highly colored piece of literature (written because "women" and "the stage" are always attractive between book covers), the suddenly made manager considers them his legitimate prey.

I asked one man on a point I was doubtful about and he replied: "Well, suppose a girl, working and traveling alone, struck town on a Monday morning without any money, and after the night show the 'manager' made advances, telling her she would be 'closed' immediately for the engagement if she did not prove agreeable, what do you suppose might happen in three cases out of five?"

There are other arguments showing where the woman is at a disadvantage also, so I am forced to believe that the lot of a girl all alone playing in houses run by these leeches is not a happy nor a comfortable one. I know that a girl who goes out with a "Johnny" can take care of herself. In 99 times out of 100 she has the "Johnny" at her arm's length all the while, but it must be different when a "manager" approaches you. He can threaten "bad reports," "cancellations" in houses conducted by friends, and say there will be no more work for her on that circuit, etc.

What is the girl or girls to do? I don't think it is much different in the south than in other parts of the country where this "small time" has sprung up so quickly. A letter turned over to me from one of VARIETY's correspondents in the south, touching intimately on this subject, says the theatrical press doesn't give it attention. I asked in the office about this,

and was told it was a delicate subject to handle; that the women would not permit the use of their names, nor could the name of the manager incriminated be used without absolute proof which could be put forward if an action for criminal libel followed, for the publication of this matter is unquestionably criminally libelous when names are mentioned.

What girls can do is beyond me. It seems to me that VARIETY's correspondent is right. Only through publicity can this thing be stopped. If I were working in a "small time" theatre and the manager "made a play" for me, I think I would lead him on until I had him compromised in some way, in writing or in front of witnesses, then I would give it to him right, and also threaten to expose him in the theatrical papers.

I am told in the office that VARIETY will print any story of this kind, mentioning the manager's name, if the story is properly authenticated.

If I didn't care to be annoyed by the manager, I would threaten him immediately to write to VARIETY, and I would, to prevent future underhand annoyances, write VARIETY at that time relating the circumstances so that any "revenge" attempted by this manager in the future through others might be traced. And I would tell the manager that so that he might know beforehand to what future troubles would be attributed.

If any girl who has been, or may be, annoyed by any of these so-called "theatrical managers" wish to write me about it, I will go into the matter with the editor of the paper, and make any manager mentioned place himself on record for defense. I will agree to hold the girl's name in confidence unless she agrees otherwise.

Let any girl traveling over the "small time" or any other time, cut this out and show it to any manager who has forgotten or not read it. It will probably prove sufficient, for the editor of VARIETY has told me I can go as far as I like with this, and that he will stand for anything that comes up.

So if the girls who are pestered, nagged and insulted because they are attempting to earn an honest living on the stage, working themselves to death doing many shows daily, want protection from the press, they can have it, but they must help me by either threatening these "managers" or entrapping them.

"CHINK" THEATRE NOT READY.

It had been the purpose of Raymond Hitchcock to launch himself as a local theatre manager last Monday, but the repairs to his Chinese theatre, in Doyer Street were not completed, and it may be still another week before his plan of Chinese plays and moving pictures as the policy of the theatre is put into operation. "Si Foon Kick Chung" ("The Persecution of Kick Chung") will be the opening bill.

INVESTIGATING "TIPS."

This week all resident managers on the Orpheum Circuit were requested from the New York headquarters to report to Martin Beck the condition regarding tipping of stage hands by artists in the theatres. A card has been hung up in the various Orpheum Theatres to the effect that no gratuity was to pass.

What the investigation may amount to is not known. No one believes that "tipping" can be eliminated. A few weeks ago the Toronto papers had a story about the abolishment of "tipping" behind the footlights as so many artists were members of the T. M. A. (the organization of the stage crews).

Recently a Chicago representative of the T. M. A. called upon Messrs. Beck and Percy G. Williams requesting a donation of \$1,000 or more towards the T. M. A. home to be erected. The managers conferred upon the subject, concluding that since they paid the union scale the request for a contribution was not in order. It is said that the managers suggested at that time that the T. M. A. place boxes in different theatres into which artists could drop what they pleased, and all members of the T. M. A. at the same time waive the "tips," suggesting when one was offered that it go in the box toward the home fund.

PAULINE ON TOUR.

At the New York office of the Pantages Circuit, in the Casey Agency, Louis Pin-cus said that when the tour of Pauline, the hypnotist, over the Pantages Circuit had been concluded, Pauline would be taken on tour in the northwest, playing the smaller towns, surrounded by a vaudeville company.

The success of the hypnotist in the 10-20-30 houses of the Pantages Circuit so far played has been phenomenal. Mr. Pin-cus is authority for the statement that during one of the two weeks at Pantages, Seattle, Pauline played to between \$8,000 and \$10,000 at this admission scale.

MELVILLE ELLIS RETURNS.

After traveling over Europe as the representative of the Shuberts, in search of attractions and artists, Melville Ellis returns to Broadway this week.

Mr. Ellis said he had seen very little of value on the other side in the way of plays or productions, but had signed a number of foreign artists for forthcoming Shubert productions, and especially the new Lew Fields review.

"LLOYD" IMITATING LLOYD.

In the houses around New York where acts are used for the purpose of making moving pictures exhibitions worth five cents there is a young woman billed as Stella Lloyd. She claims to be another of the numerous family of Lloyds England has sent over, one at a time. As she shines best as an impersonator this Lloyd has chosen the star of the family circle and does a specialty composed entirely of imitations of Alice Lloyd.

Whether or no she is a regular Lloyd or just "copped the act" is not so certain as is the fact that she is "getting past" with the family name. "They say she is good," but as she has not yet reached the stormy seas of even "small time" her merits remain to be demonstrated.

HEARINGS ON NEW LAWS.

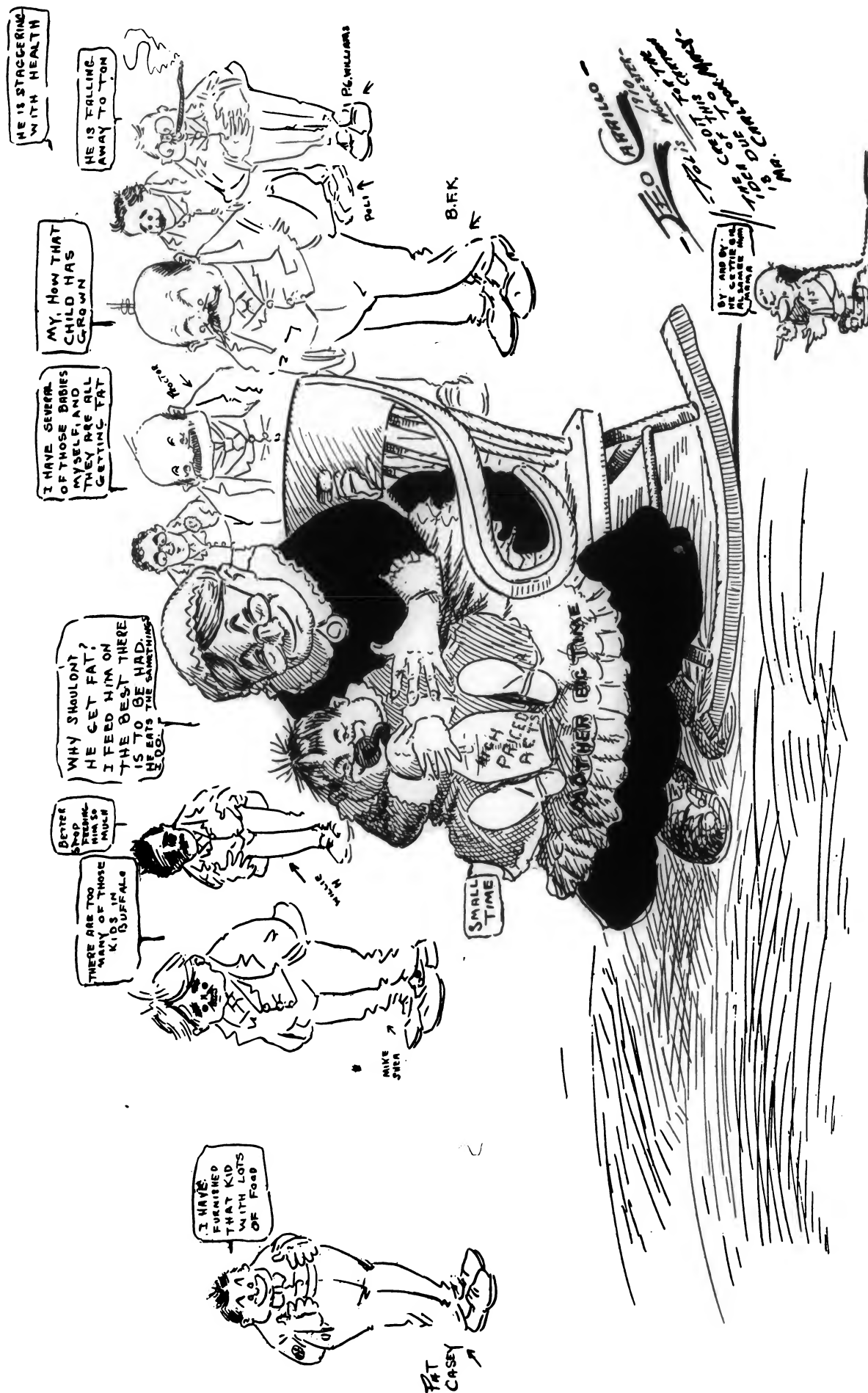
Boston, March 2.

Agents, managers and actors, both vaudeville and "legit," are eagerly awaiting the report of the joint judiciary committee on the "child labor" and "mesne process" amendment bills, both of great interest to theatrical people. The joint judiciary committee gave a hearing on the mesne process bill Feb. 24, and on the child labor bill Feb. 25. The bill to amend the mesne process to require that the plaintiff shall be a resident of this State or that the contract shall have been made in this State is known as the "Lindsay Morrison" or "M. Douglas Flattery" bill. Mr. Morrison is manager of the American, the local Morris house.

Judge Albert J. Brackett, who conducted the hearing for the petitioners, explained how the present law was often used to collect doubtful claims. He styled the present law archaic. W. E. Collins, representing the Keith interests, and one of the petitioners on the bill, emphasized that the desired amendment was not intended to enable one to evade just debts. Joseph R. Jacobs, of the local law firm of Jacobs & Jacobs was one remonstrant. He said that the change proposed would avail nothing, as non-resident claimants would merely have themselves incorporated under Massachusetts laws and thus become residents.

"Then you really have no serious objection to this bill?" queried Representative Hurd of Salem. Jacobs did not reply. John H. Devine said the law was working well as it was. Philip W. Jacobs spoke in favor of the present law. The petitioners are very hopeful of favorable outcome.

The next day the joint Judiciary Committee gave its hearing on the petition that the Massachusetts child labor law be amended so that children under fourteen years of age may appear on the stage under certain restrictions. Speaking for the amendment were Francis Wilson, Director Henry Russell of the Boston Opera Company, Edith Taliaferro, Charlotte Hunt, Lawrence McCarthy, Eleanor Moretti, Attorney J. Albert Brackett, Lotta Crabtree, Sir Charles Wyndham, Henry Clay Barnabee, Jay Hunt, Sidney Drew, Joseph Hipwell and M. Douglas Flattery. Points made were that the present law is an injustice to the child, that children on the stage are thoroughly safe-guarded, that children are absolutely necessary for certain productions, and particularly that, under the desired amendment, no child could appear on the stage without a license, granted after a hearing by the city or town authorities. Opposing the amendment were Howard W. Brown for the Massachusetts child labor law committee, former President Charles W. Eliot of Harvard, Bishop William Lawrence, Miss L. Cate of New York, President Henry Sterling of the A. F. of L., Secretary Everett W. Lord of the National Child Labor Committee, and H. W. Williams of the Children's Mission. They argued that it was unwise to modify the child labor laws in any way, that there were enough children over fourteen to take juvenile parts were necessary on the stage, and that there was no reason why a change in the laws should be made in favor of the theatres.



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LONDON OFFICE,

418 Strand

(Cable, "Jesfre, London")

JESSE J. FREEMAN, in charge.

SAN FRANCISCO OFFICE,

2004 Sutter St.

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The People's at Sunbury, Pa., opened last Saturday.

Irene Franklin holds over at the head of the Fifth Avenue program next week.

Annette Kellermann has been routed for the Orpheum Circuit, opening about July 1.

Marion Murray and Co. are at the Colonial this week, filling in a vacancy on the program.

Belle Hathaway's Monkeys have been engaged for the Morris time, and open at Newark Monday.

Sam J. Curtis and Co. open March 11 in Winnipeg for a nineteen-weeks tour of the S.-C. Circuit.

Frank Vincent of the Orpheum Circuit offices has a severe case of la grippe and has remained at home this week.

Violet Dale goes with the Weber show "Where There's a Will" next Monday. M. S. Renham negotiated the engagement.

Marie Collins, Harry Botter and Co., and Redway and Lawrence are "small time" bookings by the Loew agency this week.

The annual entertainment and reception of Local 1, Actors' International Union, will be held April 30 at the Grand Central Palace.

Charles Feleky, of the Orpheum Circuit's Producing Department, has placed in rehearsal "The Code Book," by Herbert Walter.

Percy G. Williams will take his annual sail to Europe toward the last of April, remaining over there for two or three months.

Gertrude Hoffmann will play on Hammerstein's Roof as a permanent summer attraction this coming open air season, it is storied.

Hill and Whitaker returned to New York yesterday, and will open at the Temple, Detroit, Monday, booked through Jenie Jacobs.

Montgomery and Moore, following "Ma Gosse" at the Fulton, Brooklyn, this week, are presenting a travesty of the "Apache" dance in costume.

Le Clair and Sampson have been re-engaged for the Orpheum Circuit through Pat Casey. The act opens its second trip March 6 at Minneapolis.

Mrs. Jesse Jewell returned from Europe on the Mauretania. Mrs. Jewell settled the estate of her late husband (Jewell's Manikins) while abroad.

Claude Bostock has left the Independent Booking Agency where he represented the Mozart Circuit, and has engaged with W. S. (Young) Hennessy.

Bird Millman of the former Millman Trio wire act has formed a new turn with three people, including her husband, and will open around New York March 21.

Edmond Hayes, in "The Umpire," reopened the Empire, Schenectady, last Monday, Feb. 28, returning the house to the Western Wheel after two months of darkness.

Frank Lawlor in a comedy sketch requiring five people, will appear in vaudeville about March 7. Mr. Lawlor was last in "The Candy Shop." Alf. T. Wilton is the agent.

There was a report about this week that William Masaud had secured the Brighton Music Hall, and would play vaudeville there this season, booked through the United Offices.

W. V. Jennings, who was confined in Dr. Bull's Sanitarium, New York, for three weeks, undergoing a serious operation, resumed his position as manager of Fred Irwin's "Gibson Girls" last week.

Felix Isman's new "pop" vaudeville house at Broad Street and Erie Avenue, Philadelphia, will be called "The American." It will be ready to open during March playing six acts and pictures.

Donovan and Arnold sail for England July 11 to play fifteen weeks over there

placed through Harry Day, the London agent. The couple are now on the Orpheum Circuit, "Doing well, thank you."

Bedini and Arthur were forced to retire from the bill at the Bronx on Tuesday, both members being ill. Arthur cut his foot on a piece of broken china. Edw. S. Keller booked LeVine and Leonard to fill the gap.

At Louisville on Tuesday Eva Tanguay, with "The Follies of 1909," threatened a stage hand, so he alleged. He procured a summons for Miss Tanguay's appearance in court, also commencing a suit for \$2,000 damages.

Plans have been filed with the Building Superintendent for the new three-story theatre building to be erected in the Bronx by Freidenrich, Gersten & Baer on Prospect Avenue, north of 160th Street. The building is to cost \$100,000.

Marie Dainton has been engaged for a part in "Mme. Cherie," the Geo. Lederer musical comedy, which opens in Chicago in April. Miss Dainton played in the London production of the same piece under the management of George Edwardes. She has been doing impersonations in vaudeville.

It was reported about during the week that a small New England manager had been given the alternative of accepting no further acts through an agent in the Long Acre building, or having his United "franchise" for the town he is now in recalled.

The Four Fords have engaged with Flo Ziegfeld, Jr., for "The Follies of 1909," which will open the last week in May at Atlantic City. Bert Cooper placed the production engagement, and he has signed the Empire City Quartet for the new Fields revue.

Billy B. Van has turned down an offer for the new Ziegfeld revue on the New York Roof, and will chase foreign chickens off his farm during the summer. The last week of Mr. Van's United season will take place at the Warburton, the country resort of his manager-agent, Edw. S. Keller.

The New York Marinelli branch received cable advices on Monday that Fregoli, the lightning changer, who returned to vaudeville at Marinelli's Olympia, Paris, last week, had played to 20,117 francs on Sunday (two shows). Fregoli is engaged for a month at the Olympia with an option on his further services.

Alexander and Scott will remain eight weeks more with the Geo. Evans' Cohan & Harris Minstrels, when the couple, who have been one of the big hits with the show, return to vaudeville under the direction of Pat Casey. Business with the minstrels has been very big since Mr. Evans purchased the show from Cohan & Harris.

Lena La Couvier, who is playing one of the principal roles with Gus Hill's "Vanity Fair," has purchased a rooming house in West Thirty-fourth Street, two minutes

from Broadway where, after the close of the season, she is likely to settle permanently in charge of affairs. She will finish the season with "Vanity Fair," her mother, meanwhile, running the house.

It is reported from Paris and Berlin that Eurico Bisutti, of an acrobatic team, while, performing in the Circus DeVere France, fell and broke his neck on Thursday of last week, dying an hour afterward. While the reports and the name of the circus are not authenticated, that the serious accident had happened was credited among the foreign agents in New York.

At the conclusion of the present vaudeville engagement Maude Fulton, of Rock and Fulton, will sail for Europe for an all-summer rest, the first recreation she has been able to take in over a year. Rock will take his lay-off in New York. Rock and Fulton are under contract to Chas. Dillingham, but their definite disposition for next season has not been determined.

For the benefit of the Actors' Fund Fair, the Shuberts have ordered a deduction of one per cent. of salary of their casts during the week. Charles Frohman will add a ten-cent tax upon all passes to his theatres, and the Orpheum Circuit has issued books containing twenty five-cent stamps to be sold for the benefit of the Fair along the line of the Orpheum Circuit. The stamps will be used on letters and contracts.

Walter Hoff Seeley, general manager of William Morris, Western, will return to the San Francisco home this week. On Tuesday Henry Ives Cobb, the architect, completed the plans for the new Morris house in Frisco, and the building contract was let to the Thompson-Staratt Co. About March 15 Mr. Seeley will be in Vancouver, where Geo. McKenzie has a proposition for a theatre awaiting his decision.

Ted Marks wants to wager any amount that 42nd Street between Broadway and Eighth Avenue (one block) has more places of amusement than any single block in the world. At present there are eleven places of entertainment there, including three roof gardens and one penny arcade, five legitimate and two vaudeville theatres are on the block. There is now under construction also in what was a coal and wood yard, a picture place by the Penn Amusement Co. It will seat within 300. The same company has another picture place on Eighth Avenue.

Melrose and Kennedy will open on the Orpheum Circuit next month, Pat Casey having secured them an engagement of 42 weeks on the Western time. While at Chase's, Washington, last week, the comedy acrobats, to accommodate the managers, Winnifred De Witt, worked out a finish in "one" for three minutes to permit of stage setting behind them. It proved so gratifying to Miss De Witt she advised the boys to retain the bit, and they will, becoming the only full stage comedy acrobatic turn closing in "one." Work and Ower are a comedy acrobatic act who work altogether in one.

COLUMBIA CO.'S MEETING.

The directors and officials of the Columbia Amusement Co. will hold an annual meeting today. While they are in session next season's tour will be arranged by the method used last year of moving the entire Wheel six weeks forward.

At the same time all the changes of stands and shows which have been partly arranged will be definitely settled. Some changes in the Wheel which are not now suspected outside may be decided upon.

ENJOINED FROM APPEARING.

Chicago, March 2.

Billy Inman and Co. were restrained from playing the Dominion, Winnipeg, last week by an injunction placed on the act by George Case, manager of the Bijou. The latter is a Sullivan-Considine house, while the former is booked by William Morris.

It seems that Inman signed contracts with Chris Brown last November for a twenty-week tour over the S.-C. time, opening at Winnipeg, April 17. Inman wanted to fill in the open time, and was sent to Winnipeg to open Feb. 21. The injunction was issued Tuesday. Although Inman produced a telegram signed S.-C.'s New York office, which notified him the S.-C.'s time was cancelled, the Canadian judge couldn't see it and refused to permit the act to go on. Inman is laying off in Chicago this week with his wife, and Arthur Van who works with him.

JULES BACK IN HARNESS.

Jules Von Tilzer has returned to the music business, having joined the York Music Publishing Co., run by Albert and Jack Von Tilzer, his brothers.

Al and Jules were scheduled to leave for Chicago on Thursday with the purpose of opening a branch office in the Windy City, of which Jules will have permanent charge.



MABEL CAREW.

Now playing on the UNITED BOOKING OFFICE'S time alone, concluding her act with the telling race horse scene.

MISS CAREW received a flattering offer from the RINGLING BROTHERS to clown on the big podome track in one of their circuses, but preferred to remain in vaudeville.

BURLESQUE SUIT ENDED.

The long-continued litigation between T. W. Dinkins, Western Burlesque Wheel manager, and Weber & Rush, of the Columbia Amusement Co., came to an end late last week, when the New York State Court of Appeals affirmed the findings of the Appellate Division, giving the decision to Weber & Rush.

Dinkins had sued for an accounting for a partnership in the Mohawk, Schenectady, N. Y., as well as to be declared in on certain theatrical ventures in Binghamton, N. Y., and Atlanta, Ga., where Weber & Rush had undertaken the operation of theatres. Dinkins declared that he had a contract with the firm named which guaranteed him participation in all enterprises engineered by Weber & Rush. Justice McCall in the Supreme Court decided against Dinkins. The Appellate Division affirmed this decision, and the highest tribunal in the State has clinched it. Leon Laski appeared in the interests of Weber & Rush.

In another suit last week before Justice O'Gorman, Dinkins was defendant. William T. Keough, the theatre owner, asked for a partnership accounting in the Empire Circuit Co. property called "The Alcazar Beauties." It appears that when Keough owned the Columbia, Brooklyn, the Empire Circuit Co. (Western Wheel) gave him a franchise. Keough gave Dinkins a one-third interest in the show in return for producing and managing it. Later Keough disposed of the Columbia and the Empire refused to give him a route, although the show continued under the Dinkins management. A verdict was returned for \$96 in favor of Keough, who was represented by Leon Laski.

NO HEART ENLARGEMENT.

A singer who has been playing the "small time" in the same bills as the team in which her husband is concerned was last week given an opportunity to quit the "black list" under terms which were not sufficiently attractive to make it worth while. She was offered \$35 for the week, but as it was a \$7 jump and ten per cent. commission she couldn't figure to win much more than her hotel bill.

Through the same source a "sister act" on the same bill was told that if they would adopt the change of name which the agent kindly suggested that they could return to the fold. All of which proves that the "black list" is hurting its authors by decreasing the supply of acts available at medium salaries as well as crimping the head-liner list.

GIVEN THREE EXTRA WEEKS.

Chicago, March 2.

"The Great Star and Garter Show" has been given three extra weeks following the close of its regular season over the Eastern Burlesque Wheel circuit. The additional time will be taken up by the Casino, Boston; Columbia and Murray Hill, New York.

It is the first season out for the "Star and Garter Show," Frank Wiesberg, manager. The company is playing under the franchise of James Hyde's "Blue Ribbons," and will close the season with a profit, it is said.

Ernest Williams is now in the booking offices of the Loew Enterprises.

FULL WEEK AT OMAHA.

Omaha, Neb., March 2.

Omaha has taken to burlesque as provided by the Eastern Burlesque Wheel, and commencing next season this city will be a seven day stand instead of six, as at present.

The order of traveling will be reversed. Whereas it is now necessary for the companies to close a day earlier to make the jump into Minneapolis, the reversal will call for the route reading Minneapolis, Omaha, Kansas City.

RECOVERS \$1,000 FOR INJURY.

A settlement this week was agreed upon between Maida Dupre and one of the New York street railways. The settlement gave Miss Dupre \$1,000 for injuries received late in the summer while on her way to a rehearsal of the Sam Scribner show. The young woman was thrown from a street car, the accident causing her to lose the engagement.

A new act is being prepared for vaudeville by Miss Dupre. It will be something of a production.

TOO BRIGHT FOR AN AGENCY.

Chicago, March 3.

Vera Peters is known to Chicago vaudevillians as "Adolph Meyers' private secretary." It is a nice sounding title, but it doesn't belong, for the thing should be turned around the other way. But she has decided to take up another profession. While "Dolph" was pounding the boardwalk at Atlantic City a few days ago Miss Vera, who was very anxious to collect a commission fee of \$31.25 due the office from Lavigne and Jaffe, quietly got a blank and attached their salary while the team were at the Rex. Vera tried to induce several of her friends to help her, but no one seemed willing, so she slipped around to a stationery store and bought the blank document. Next she visited a young female friend, a notary public. A little advice, and Vera, armed with the papers, marched boldly to the Rex, where she put the thing over and made her getaway without any trouble.

The whole job cost just three cents, which was paid for the blank. Meyers could hardly believe until he saw the money produced.

ACTIVE FOR N. E. TIME.

Harry Whitlock, who booked a chain of moving pictures and "pop" vaudeville theatres in the vicinity of New York from the Joe Wood offices, left there last Saturday and took up his duties in the Boston office just established by Joe Leo. Many of his houses were turned into the Leo string.

Leo will be in Boston on Sunday. He will round up about a score of local "split week" picture house managers in a hall hired for the purposes and explain to them wherein he is equipped to handle their booking business through his New York and Boston offices.

C. Wesley Fraser, the Boston agent, has established a New York branch within the last few days. All the agents are in competition for the immense amount of small, unattached bookings existing in New England.

CANCELED SHOW WINS.

Since Fred Irwin's "Gibson Girls," which Maurie Kraus canceled at the Olympic, on 14th Street, has been reorganized with Elmer Tenley at its head and a partly new company and pieces, it has not done less than \$5,000 a week. It is in Brooklyn this week.

NEW RECORD AT COLUMBIA.

Business at the Columbia (Eastern Burlesque Wheel), New York, has advanced with every week since its opening, according to the officials of the Columbia Amusement Co.

It remained for Sam A. Scribner's "O, You Woman" show to hang up a record last week. With Daisy Harcourt as the added attraction, the gross receipts totaled \$10,008 on the week.

Mr. Scribner, with the close of the present season, will give up the active management of the show, turning it over to Cliff Gordon and Bobby North. His duties as general manager of the Columbia Amusement Co., make it difficult for him to give the show proper supervision and attention.

MAGICIANS FEW.

One of the most prominent men in the world of magic commented this week on the fact that there has not been a prominent magician in New York or the east in many months, and that there seems to be a widespread decline in the general interest in the subject.

"My explanation of such a condition," he said, "is this: Since Keller retired there has not been a big magician giving a whole evening's entertainment in this country. The Keller mantel fell upon Thurston, but from all reports that reach me, he does not seem to have done much.

"I regard Carter as the biggest man remaining in the star class. He is now in Australia, but I understand that he will return to this country in no great length of time. Perhaps then we shall witness a revival. It is a well-known fact that unless there is a big man at the head of the magicians, public interest falls off generally. This has been proven time and time again."

Most of the big magicians and illusionists are out of the country, including Horace Goldin and Houdini.

LUBIN'S PICTURE HOUSES STOP.

Baltimore, March 2.

Lubin has closed his two moving picture houses in this city and report has it, sold both.

No reason is given for the closings, but business has fallen off since he dispensed with vaudeville in competition with the numerous "pop" vaudeville houses which surround his places.

BILLING WAR IN NEW ORLEANS.

New Orleans, March 2.

The American-Orpheum opposition takes on new vigor. Five employees of the American were arrested Sunday for disturbing Orpheum billboards, and in retaliation the American management has made affidavits charging three Orpheum employees with the same offense. The American is doing very good business in spite of the Orpheum's quadrupled advertising expenditure.

WHITE RATS INTRODUCE NEW AGENCY MEASURE IN ALBANY

Calls for Repeal of Present Law, Opens Agency's Books and Doubles License Fee and Bond. Development Confuses Issue.

Declining to support the Green-Wagner amended Employment Agency Bill sponsored by the Actors' Union, the White Rats of America on Friday last caused to be introduced in the New York State Senate Bill No. 445, which in effect, repeals the existing Employment Agency Law and substitutes an entirely different procedure. The bill is a prolix document comprising close upon 10,000 words, and covers the administration of the whole employment agency business of the State.

The White Rats claim that while the Green-Wagner bill is supported by the Actors' Union alone, its (the White Rats) measure has the support of all the other artists' organizations. On their side the Union people show that they have the support of the city, national and State organized labor bodies as well as the city administration. The latter factor is all but pledged to the Green-Wagner bill, and it would appear that the License Bureau officials as well as the Mayor will scarcely shift their allegiance to the new bill in the construction of which they were not consulted. To this may be added the fact that Harry Mountford twice appointed conferences with the License Commissioner and failed to put in an appearance, telephoning at the last minute he was ill.

Bill No. 445 is introduced by Senator Cobb and covers the operation all over the State of 800 employment agencies, of which 240 are theatrical booking offices. The original bill was intended to correct such evils as the employment of contract labor, employment of girls in "intelligence offices" for improper purposes and such, and had the backing of the whole State labor organization.

When the text of the bill came to the hands of the managers and agents, Section 180 aroused their startled surprise. It reads:

Every licensed person conducting a theatrical employment agency, before making a theatrical engagement, excepting an emergency engagement (one to be played within twenty-four hours), for any person, with any applicant for services in any such engagement, shall require the applicant to provide a written, verified statement signed by such applicant or his authorized agent, setting forth how long he has been engaged in the theatrical business. If such applicant is a corporation, such statement shall set forth the names of its officers and length of time such corporation and its officers have been engaged in the theatrical business, and the amount of its paid-up capital stock, the statement of any such applicant shall state whether or not he has failed to pay salaries or left any company they have been financially interested in starting, and shall contain the names of at least two persons as references. Such statement and the result of such investigation and inquiry shall be kept on file in such agency for the benefit of any person whose services are sought by such applicant as employer.

In effect this makes it possible for any artist to examine the books of any agency or manager.

In addition the bill provides that the license fee paid by agents shall be \$50 a year and the bond filed as surety shall be \$2,000, in both cases double the amount now exacted. It also provides that an agent shall pay damages to an artist arising through a misstatement, the damages being recovered from the surety.

Harry DeVaux when he learned of the introduction of Bill No. 445 declared: "We have powerful influences behind our measure and there is every prospect that it will go through. It covers the situation adequately. While it does not impose unreasonable exactions on the agents, it provides for a flat five per cent. commission, and proper safeguard over contract forms. Any effort to introduce other legislation can only confuse the issue and result in the miscarriage of the whole movement, if indeed, it has not been done for that purpose."

Albany, N. Y., March 2.

Following upon the introduction of the Cobb Bill in the Senate, President Harry DeVaux, of the Actors' Union was in conference here a few days ago with Assemblyman Green. Together they went over the Green-Wagner Bill and according to Mr. DeVaux, Mr. Green declared himself satisfied with its strength. During the talk it was decided to invite the different interests to a general talk in Mr. Green's law office, 44 Court Street, Brooklyn at 2 o'clock Saturday afternoon (March 5). Mr. Green said he would notify the United Booking Offices, White Rats of America, Comedy Club, American Magicians Association and Actor's Union to be represented.

The two rival bills are now before the house and the committees to which they have been assigned will decide which shall be reported out.

"CONSUL" CLOSING LONG SEASON.

"Consul," the "Morris monk," will close its long run on the Morris Circuit March 10, when the chimpanzee passes to the management of B. A. Myers, the agent, who will place the "monk" for further time.

"Consul" was last summer's sensation in New York. William Morris brought the animal over for a run of twenty weeks, and has retained it ever since, playing several return dates. It has proven one of the cheapest acts for Morris he ever imported.

STORY FROM "ARABIAN NIGHTS."

W. Crosbie Gill, the scenic artist, is preparing the settings for a spectacular and sensational production taken from the "Arabian Nights" for vaudeville.

Mr. Gill, at his studios in Wallack's Theatre Building, New York, said he is not at liberty to give the name of the producer.

PANTOMIMISTS' NEW ACT.

La Gay and St. Elia, the latter a former member of G. Molasso's pantomimic dance, "Paris by Night," have framed up a new offering. It has cost \$3,500 and employs 15 persons. It will be called "La Carnival des Roses" when it is produced March 7.

I. B. A. TAKES IN COX.

The Executive Board of the Independent Booking Agency met Tuesday to go over routine matters. At the meeting Harold Cox was received into affiliation with the I. B. A., taking his acts from that agency's lists to supply parks and fairs. A new house has been accepted under a booking agreement in Hazleton, Pa. This will split the week with the Marcus Loew theatre (The Nesbitt) in Wilkes-Barre. Jos. Schenck, of the Loew Enterprises, said that the working agreement indicated by the Hazleton-Wilkes-Barre arrangement did not extend beyond those two towns.

NEARLY OWNED IT.

Comes to the surface an interesting story of how a monolog actor nearly owned a half interest in The Rialto, one of Broadway's all night cafés. In the first place he liked the looks of things and found a "man with money" to join him, which also helped. The price was all agreed, the morning was designated when the purchase price was to be passed over and so near completion did the deal look that the actor sat himself down for a meal on the eve of the day he was to become owner. He was joyful in the thought that at last he had a place of his own on Broadway; the visions which he had conjured for many years, while in vaudeville and musical comedy, looked as though they were coming true. He ate heartily and tipped the waiter, but, he said, as long as the place was practically his he would just sign the tab. And he did. . . . The café still runs all night and day under the old management and the 75 cent "tab" is still on file, unpaid.

SWITCHES TO "POP."

Indianapolis, March 2.

Between the Saturday night performance of "St. Elmo," by the Forepaugh Stock Co. and the Monday matinee, Anderson & Ziegler switched the style of performance at the Majestic to "pop vaude" and pictures at 10 cents admission. Bert Young, formerly at the New York Hippodrome, is in charge of the house. Good business marked the initiation of the new policy.

WEEK ENDS PROFITABLY.

Dave Posner, manager of the recently opened Liberty, in East New York is trying to figure out a scheme for making as much money the rest of the week and let Friday, Saturday and Sunday take care of themselves. The most densely settled Hebrew district in Greater New York is Brownsville, hard by the Liberty. The last of the week being observance days for those of that faith they flock in holiday crowds until the house can never hold them; but during the first half of the week there are seats more than enough to hold the throngs which are turned away later. If the first half could only be built up, the house would be a perfect mint, it is said.

WASHINGTON AGAINST "SUNDAY."

Washington, March 2.

There is a bill before Congress to close all places of entertainment in the District of Columbia on Sunday. It appears to have a good chance of passing. The picture people are fighting it the hardest.

NEW ONE FOR HARRISBURG.

Harrisburg, March 2.

Nathan Appel plans to build a new vaudeville theatre on Walnut Street, the drawings having already been prepared by a New York architect. The new playhouse will be located on the site of the garden of the Hotel Rife, two doors from the Majestic, which is conducted by Reis & Appel. In summer the garden is used as a drinking place, run in connection with the hotel. The house will be booked independent, in opposition to Poli's.

ARTIST HAS THEATRE.

Eddie DeNoyer, formerly of the dancing and singing act of Eddie DeNoyer and the Danie Sisters, has taken a lease upon the Grand, Williamsport, Pa., and commencing next Monday will operate it as a popular priced vaudeville theatre. The United Family Department will handle the bookings. Walter Plimmer of that department has brought in two other houses within the last ten days. They are the Bradford Opera House, Bradford, Pa., and the Family, Sharon, Pa. Lester Mayne, Plimmer's assistant in the booking establishment, has drawn in several houses down east.

The Family Department took up its new quarters on the fifth floor of the Long Acre Building on Thursday, occupying the entire south end of the building. The rooms were formerly tenanted by the Tidewater Co. D. F. Hennessy is still acting as general supervisor of the department, in connection with other duties in the main office of the U. B. O., but does not handle actual bookings in the Family Department.

3-A-DAY AT HAYMARKET.

Chicago, March 2.

The Haymarket will change its policy on March 20 from two-a-day vaudeville to three-a-day and pictures, booked through the New York office for some time, C. E. Kohl, Jr., adding extra acts needed weekly.

The Haymarket reigned supreme on the West Side until the many "pop" houses sprang up. Each has done its share to pull away the Kohl & Castle patrons. Along with this the Star and Garter has been offering big extra attractions with the burlesque shows each week, and this may have hurt a lot.

William Newkirk will remain as the Haymarket manager.

CIRCUIT IN BETTER SHAPE.

George Nicholai, general manager of the Stair & Havlin Circuit will sail for London March 29. He will spend only about six weeks on the other side. E. D. Stair, who has been spending a vacation in the Orient is expected back about May 1.

On Broadway it is reported that the S. & H. circuit is in better shape than it has been for a long time. A number of cheap houses have been disposed of, which formerly represented a loss on the concern's books.

It is hoped to boil the circuit down to 25 of the \$1 houses, playing such attractions as "Checkers" and the like. It is understood that even now this string of houses returns a profit.

Rawson and Clare, with "The Bon Tons," have signed to start upon the Sullivan-Considine Circuit May 23.

London, Feb. 22.

Paul Barnes and Leipzig are among the new comers at the Coliseum this week.

After laying off two weeks the Belle-claire Brothers are playing the Grand, Birmingham. Ed. Belleclaire having recovered from his strained back.

Fred Karno's pantomime "The House that Jack Built" has been transferred from the Broadway, New Cross, to the Marlborough, Holloway.

Daisy Wood, "principal girl" in the panto at the Marlborough was called on to finish a panto season in Bristol (Princess) where she appeared last year. Miss Wood will in all probability go to America again in the fall.

La Milo has been receiving much notoriety lately through being connected in a jewel affair. How the case is coming out is not known as yet, but Milo is now headliner at the London Pavilion.

OHana San is offering her new Chinese pantomime to the English managers.

The deal between the management of the Paragon and Harry Jacobs, the fight promoter, it is said, is off, and the Paragon will retain vaudeville for some time to come.

Ike Rose is again in London, for the Ruth St. Denis case, coming up again this week.

Winifred Emery is at the Lyceum Hippodrome in a sketch called "The Dressing Room."

Wish Wing, an English (female) single singer will appear on the Morris circuit next year.

It is stated that Bouchier and Van-Brough took Brighton by storm when they played the Hippodrome there last week. It is the only vaudeville date the couple have accepted since their run at the Palace.

La Pia, the spectacular dancer, appeared at the Palace last week with her wave effect as a feature. The act has wonderfully improved since last seen. It went very big upon opening.

Vesta Tilley finished her engagement at the Palace Saturday.

Guyer and Valli appeared last week at the Palace, their first London appearance since returning from South Africa. The act got away well at an early hour.

The Orlicks, Russian team, who dance, appeared at the Palace. As dancers of that Russian style they would be hard to beat. The woman looks well and is very graceful.

The business at the Palace continues capacity, due to the drawing powers of Lady Constance Richardson.

At the Coliseum last week Huntley Wright appeared in what was formerly a curtain raiser called "The Little Father of the Wilderness." It is a remarkable production, made more so by Mr. Wright's

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

efforts as an actor instead of comedian. The Coliseum has in it another first rate headline attraction. The company as well is faultless. The piece has to do with a priest whom the King of France summons from Canada. (Action takes place when Canada belonged to France.) The old priest does not know what the King can want of him but he makes the journey. Upon arriving the King states he wants him to decide a wager, the bet having been about the height of Niagara Falls. The priest, a power in Canada, is broken hearted. As he is leaving the Governor General of Canada is announced, with his suite. Immediately recognizing the priest, he is given his proper position, the court kneeling to him as the curtain falls. The act was a big hit.

It is reported that George Gray and Oswald Stoll had some little argument during the meeting of the Moss Empires the other day.

The coming attractions at the London Hippodrome include Ada Reeve, Charles Manners and Fanny Moody.

Barns and Ascott are an American dancing act that went into the Holborn Empire last week, and were one riot. The boys are going to have a lot of work in this country if applause counts for anything. Next to closing, following all kinds of dancing at the first show on Monday night the team "clean up."

Lind, the queried fellow, was at the Holborn with his "Dance of the Five Senses" in barefeet. It is Lind's appearance that causes talk. An audience gasps when he takes his wig off and it makes him a hit.

At the Hippodrome last week Lewis Waller, the actor, gave a monolog entitled "Fortunes Fool." It could never be imagined that any man with a serious talk of this kind could keep a music hall interested for any length of time, but Mr. Waller succeeded in doing so for fully thirty minutes. The story is built upon an idea not any too new but it's all up to the man that acts it. That's where Waller did shine. It is the fellow who commits suicide on account of a woman and as the man dies the girl's knock is heard at the door. The act is a treat to the vaudeville public here and a few more additions of this kind would not hurt this branch of amusements a bit.

Chretieni and Louissette, entertainers from Holland, made their first English appearance at "The Hip" last week. The pair may probably be big on the Continent with their songs and dances, but the act was not enthusiastically received at the Hippodrome. There is a number called "The Waltzing Maid" or "Waltzing Mad" that caused a ripple now and then but this was drawn out so long that the finish was weakened. The pair are clever enough, but without "the goods" for this country.

Olga Petronowa is showing at the Hippodrome with her band of 25 men. A brief history of the leader on the program states she hails from Russia, and it also tells who her teacher was but the name is too long for mention. Pet is a good looker and with the proper showmanship ought to succeed in finding a lot of work. The band is a good one, but there are many such in England.

At the Lyceum this year a panto is on, devoid of all good features and is a production seemingly built just to make the children laugh. In this it succeeds in a measure. A better selection of artists would have helped. Outside of Dorothy Craske and a woman who plays assistant to "The Widow Twankey," there is a lack of merit. Business however appears very good.

The balance sheet of the Empire fooled some people. It seems that the balance struck for this year is \$125,000, but included in that is the balance carried over from last year, \$70,000, leaving a net profit of \$55,000.

Geo. Gray and ("The Parson") and Oswald Stoll are reported to have been the strong debaters at the recent meeting of the Moss' Empires. Mr. Gray is a stockholder, and arose to a point of information which was followed by quite a warm speech, according to report. Rumor previous to the meeting had said that the Moss stockholders would prefer a dividend of over five cents. There isn't much occasion to question that the Moss side is dissatisfied with their revenue, calculated by the general stockholder as against that paid by the Coliseum, Oswald Stoll's house. Stoll books the Coliseum and Hippodrome, both in the West End. Somehow the Hippodrome has not been able to make a showing, while the Coliseum is now one of London's most successful halls, so there you are, as the Moss people would say. Sir Edward Moss seems in accord with Stoll, but not so those investors in Sir Edward's share certificates. While the administration was upheld, there's no telling about the future. If the Moss-Stoll amalgamation is dissolved, the Moss Empires would draw out sixteen houses, leaving Stoll with about twenty-three. Among this number are some now merely booked through the Moss-Stoll office. There is also to be figured the De Frece Circuit, still booking with Moss-Stoll up to date. There's nothing, however, to base these stories of the future upon, excepting that all of Great Britain's halls are badly tangled up in the general situation, and there's really no one who can work out the problem that the situation presents. Anything is apt to happen and the Alfred Butt-Martin Beck combination makes it all the more complex. One result of the stockholders' meeting may be the abolition of the "district managers," a yearly expense account of \$25,000.

ENGLAND'S BIGGEST HALL.

London, Feb. 22.

A flash at the site of the new Palladium, promised an opening in September by the Walter Gibbons Company, shows some very busy men in the work of clearing and laying foundations. From the looks of the space that the new hall will take up it should be a record breaker.

The management says that the hall will seat 5,000 people. As it is to have but two balconies, the width may be imagined. The new hall is situated about one hundred yards from Oxford Circus, with entrance on Argyle Street. Oxford Street along one



WALTER GIBBONS.

way and Regent Street along another will be about two hundred feet from the entrance. This is the shopping center of London and as the house will have matinees daily, ought to prove a big advantage. The admission prices will range from sixpence (12 cents) upward.

There will be dining and tea rooms, also barber shops and hair dressing rooms for the women. A new idea that will be worked out will be the department where all packages may be addressed for the benefit of the shoppers.

The project is one of the biggest undertakings that the music hall world has ever seen. If it succeeds the credit will belong to Walter Gibbons. Mr. Gibbons now controls a circuit of two-night halls in London at which the admission runs from threepence (6 cents) to two shillings (50 cents).

One thing in the favor of the new Palladium will be that most of the artists will play the place at "turn" or half salary, while at the other first-class halls in London the artists receive exclusive salaries.

The cost of the Palladium is estimated at \$1,125,000.

Many people have disputed the statement in VARIETY last week that Mr. Gibbons might sell his Holborn Empire to aid in the completion of his new Palladium. One man full of the English situation says this was all wrong; that Gibbons has the wherewithal all in bank to finish the new house, and furthermore he will not dispose of the Holborn hall.

The sponsor for Gibbons also said that the Gibbons Circuit was one of the best in England, making money rapidly, had reduced mortgages on properties owned \$165,000 during the past season, and that Mr. Gibbons was a very wealthy man outside his investments in theatricals.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicate letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

Philadelphia, Feb. 26.

In your issue of last week a correspondent representing a southern agency offered his advice as follows: "We strongly advise that before an act from the north comes south that they have in their possession a contract for at least eight or ten weeks." The inference is a warning to the act not to make a long leap into a supposititious southern wilderness without a valise filled with contracts.

Which, under the circumstances inferred, would be sound counsel. What I want to make clear, however, is that the necessity for the leap does not exist.

The Mason and Dixon line in vaudeville has been effaced my the short jump. I am booking a chain of southern houses starting in Philadelphia, and the act is gently moved along on its way. It is true that, once upon a time, acts looked askance at the then existing long leap into unknown territory. But things are different now. In spots only is there confusion in the south. But, on the whole, there's nothing to worry over in the vaudeville conditions there, if you have a good act and don't insist on waving the bloody shirt.

Norman Jeffries.

Pittsburg, Pa., Feb. 25.

Editor VARIETY:

An experienced vaudeville performer (man) reads the foregoing in VARIETY of this date, and notes you do not answer the one question contained in the letter. May he answer it for you?

If so, here is the answer:

There is practically no protection in southern houses (off the bigger time) for a woman in vaudeville with a good act. What the managers of the small houses want are "single women" and "sister acts," regardless of ability as performers, but they must be "good fellows" personally to the managers and ready for a "supper," etc., after the first show.

Professionally they must wear short skirts and sing an "audience song." Personally they must never lock their dressing room doors (if there is a lock upon them).

This from a man who played everything almost in the southern states, and who is a regular.

Vaudeville Performer.

[The above (to which was attached the writer's name and address) refers to a letter in the Forum lately from a "single girl act," who stated that while on the southern time at present, she has been insulted very often by managers and people connected with the theaters.

The question asked by the previous letter, i. e.: "Is there no way to protect women from such experiences?" has not been answered by the correspondent above, who has simply stated a condition as he found it.

In this country it has been customary for a woman to protect herself. Where a woman has no male protector, she must do this. About the most effectual manner in which to stop insults from any man

who constantly comes into contact with women is to publish a statement of the facts, with the man's name. As an insult to girls is not generally offered before an assemblage of people, the verification is always difficult.

Another way would be for a proper organization of vaudeville artists, which permitted as it should the enrollment of women among its members taking cognizance of a complaint of this character and proceeding against the man who offered the insult.

Were there an organization of American artists which gave heed to the actual needs and attempted to correct the many annoyances artists of both sexes suffer on the "small" and "big time," matters of this nature could be surely corrected.

A proper organization of artists would notify the management of a theatre that a complaint had been received of an insult offered by an attache of the theatre, and unless disproven immediately no other member of that organization would play the house until the insult was discharged. Warning could then be given publicly that the offender having left the theatre in question, no organization artist would appear in any house he might connect himself with, and warning all managers not to employ him under pain of bringing trouble on themselves.

This is the kind of artists' organization that should be, along with many other things that are not.—Ed.]

New York City, Feb. 26.

Editor VARIETY:

In reference to letter from a "single girl act, playing Southern time," would like to ask her if she ever heard of "mental suggestion," or "telepathy"? Let me tell you, dear sister artist, many times we bring those things upon ourselves (now don't feel indignant—wait) by meeting strangers with the thought in our minds: "I hope this manager won't suggest anything," etc. Give every one the benefit of the doubt—simply feel and think the best of everyone and you will experience less of the disagreeable.

When you put a man on his honor and give him credit for high traits of character he is not anxious to show himself up otherwise. It is the rule of human-kind, they all want to put their best foot forward.

What is that you say? Come down and find out for myself. I have been down there quite recently and have memories, pleasant and otherwise, but, dear girl, we are told "there is a fool born every minute," and when we engage in public life we must reckon on meeting one of those fools occasionally and when you do, tell him pointedly where he gets off. At the end of the week he will be more pleased that you have played a good engagement and brought him business instead of incapacitating yourself for work with late hours.

Remember your brother artists have many a disappointment and heartache too and if you cast your eye around

upon women in almost any line of industry you will learn this problem confronts them all.

In a word be a philosopher and say—he is a fool who cannot judge women. That will creep into your bearing and it will (along with this other thought of believing there is good in each and all) command respect for you and protection from the wise ones against the fools who cannot read women.

I know an agent who books in the south who asks his women acts to report those things to him. I believe it is in his contract with the houses that they protect the "woman acts" from annoyances under penalty of getting no acts. I know there is a scarcity of "women acts" in the South on account of this prevailing opinion. Remember that vaudeville is quite new down there and there are two sides to the story—heretofore women have been seen there in plays and productions having a male business representative and the women rarely met those men unless she wanted to.

If you go down there with a good act and the independence one feels when one can "deliver the goods," and a grim determination it is business pure and simple with the manager, he will see. Be patient. "Rome wasn't made in a day."

Perhaps the agents and agencies could force these obstreperous little nobodies to put up a bond to be forfeited after a certain number of this sort of complaints were lodged against him.

Anyway, buck up and think of the women you know who got there after a hard fight and it will give you heart. The business men and women of merit to fill their houses and you will succeed with them. They need you. Those who cannot do this, hold up your head and try some other legitimate business.

Frances Fairfield.

Orange, N. J., Feb. 26.

Editor VARIETY:

We have been informed that there is a team, by the name of Mayland and Honsil, doing our act, and have taken the title, "The 20th Century Burglars."

That title and act has been copyrighted for the past fifteen years. If they want to take, let them take something new.

Hall and Stalcy.

"JAIL BREAKER" AIDS ESCAPE.

St. Louis, March 2.

According to a special dispatch to the Times, six prisoners escaped from the County Jail at Hot Springs, Ark., a day or two ago through a plot engineered by C. A. Conlin, known to the stage as "Astro, the Handcuff King." He was wanted in San Francisco on a charge of larceny.

Several steel bars on a window were cut during the night and the only prisoners who did not escape were eight insane patients. The fugitives obtained a buggy and eluded a posse.

The Shanleys are preparing to commence alteration and extension operations upon the rear of the ground floor of the Long Acre Building for the Shanley Restaurant, which will remove from the present stand at 42nd Street May 1. It will be well into the summer before the Long Acre "Shanley's" can be placed in commission.

LOEW WON'T BLACKLIST.

Speaking for the Loew Enterprises, Inc., of which he is general manager, Jos. Schenck said this week that his concern had no intention of promulgating a barring order. He would not "blacklist" even the acts which play for the Circle, booked by William J. Gane, although, he added, turns which played that house could not play at either the Lincoln Square or Majestic, which are in close-range opposition to the Gane establishment.

Acts which played the Circle, however, will not be debarred from employment in other theatres of the Loew string in New York and out of town. Mr. Schenck added that he would be glad of an opportunity to shut down the theatres during two months of the warm weather in order to give the audiences a rest, and the Loew houses would do so if the other theatres included in the "small time" division would agree to do likewise.

BACK TO BASEBALL.

Inside information is to the effect that Mike Donlin, now featured with Mabel Hite in Frank O'Mally's musical comedy, "A Certain Party," will return to the baseball diamond this season.

The show was in Cincinnati last week, and the company was busy rehearsing a revised third act. The original third act has given them a good deal of dissatisfaction.

OBITUARY

Thomas Holmes, the artist, died Feb. 22 in the Carney Hospital, South Boston, after an illness of three weeks.

John Millard died in the City Hospital, Cleveland, Feb. 14. He was admitted to the institution Feb. 11 suffering with pneumonia and died three days later.

Mrs. Frances Kraft, mother of Edwin Kraft, of Kraft and Myrtle, died at her home in St. Joseph, Mo. Mr. Kraft arrived from New York too late to see his mother alive.

J. Ed. Green, a prominent colored performer, died Feb. 19, in Chicago. He had been helpful in advancing the colored performer as a class in vaudeville and minstrelsy, and was largely instrumental in making the Pekin, Chicago, a success, so maintaining it until the 10 cent vaudeville craze swept the town. The deceased was about forty years of age, and is survived by a widow and children.

Boston, March 2.

"The Elastic Skin Man," Thomas Holmes of Pawtucket, R. I., died at the Carney Hospital this week, aged 40. His professional name was James Maurice. He was "discovered" twenty years ago by Colonel Frank P. Stone, of Austin & Stone's Museum. He later went with Barnum's Circus and traveled the world as a side show feature act. On one of his European tours he met and married Edith Clifford. She and two children survive him.

Boston, Feb. 28.

Augustus Lorenzo Papanti, the famous dancing master, teacher of many theatrical people as well as society pupils, died here today, aged 64.

AGGRESSIVE ACTION POSSIBLE BY MAYOR AGAINST PICTURES

Rumor Says Mayor Gaynor Has the Regulation of Pictures as One of His Reforms. Will Effect Entire Country.

Rather a strong rumor came to the surface this week that Judge Gaynor, New York's wise and worldly Mayor, had tucked away the "picture subject" to await the outcome of other reforms he has commenced in New York City.

It was said this week that the Mayor has the matter of the "picture theatre" quite close at heart, since he is the father of a large family, and through this may have received information about "subjects" at first hand from his own folks.

Whatever New York City may do in the regulation of the moving picture exhibition business, the entire country will follow. As a matter of record, however, a great many cities and towns in the United States have anticipated the metropolis by placing all reels under official censorship.

In New York everything "passes," and there are no restrictions against throwing anything upon the sheets. Other large cities have been lenient in this regard as well until the manufacturers have become imbued with the idea that they may do as they please.

The rumor stated that the Mayor would personally investigate, observing the class drawn by the "picture shows," the nature of subjects shown and whether they tend toward "educational"; also their influence upon the young. What the method or the policy of the Mayor will be when his investigations shall have been completed, and he is ready to act, the report doesn't go so far as to say, but from the expressions of the Mayor in public speeches on the subject of city government, it may be assumed that after Mr. Gaynor is through, there will be orders to "clean up" in the picture industry as far as New York City is concerned.

The leading of the masses by the picture makers to a lot of drivel, including obscene suggestion, disgusting pictures of crime and gruesome murder among an ocean of pictures containing suicides and brawls, an order to "clean up" will act as a heavy blow.

The picture house patron is sometimes obliged by stress of circumstances to attend a picture entertainment for amusement. With this exception the audience is composed of little children who are only attracted by the expectancy of sensationalism—or worse—for them, along with adults without the mental capacity to grasp anything higher.

The moving picture business has been all wrong for the past two years. The "high plane" all the manufacturers said they were seated upon must have been inclined the wrong way, for they have all slid downward. It has been nothing but business with the makers; dollars and cents. The aim or the business ability to place the industry on a foundation which would of itself advance it has been lacking. There has been no concerted action taken to improve pictures. American manufacturers did as they pleased, while

the foreigners were permitted to exhibit nearly all their product on this side. Some of that product should never have been manufactured, even for Europe. The Americans have considered that the same minds in France capable of making moving pictures which are shown in houses bearing large signs of "For Men Only" have the faculty of turning out from their perverted minds subjects fit for the youth of America to see. The experiment has been a dangerous and disastrous one for the picture business over here. From the time when "French pictures" were necessary to provide a sufficient number of "releases" weekly, the condition has evolved itself to a point where the Americans, instead of forcing the foreigners by example to improve in theme and purity, have instead leaned toward the foreign productions by producing themselves for their own people pictures, in the majority of which of late are nothing less than lewd and wreckers for the morals of young Americans.

The picture industry today, as it is being conducted, is doing more to demoralize the youth of this country than ever did the "dime novel" of twenty years ago. It is high time that some one of prominence like Judge Gaynor stepped in to curb this purely money-making proposition connected with the stage.

One reason why the pictures have fallen so low is that the manufacturers neglected their opportunity, quickly learning after the first rush of the people to "picture houses" that films of the sort they made could not alone hold the patronage. To offset the vaudeville inserted, the manufacturers commenced to make their pictures sensational, melodramatic and stopped at nothing to secure a "drawing card" in a reel.

New York has a glowing illustration of the picture business the country over. From many all-picture theatres here, there is but one remaining which gives pictures alone. The others have added vaudeville. The single exception is Keith-Proctor's Harlem Opera House. The illustration is further impressed in the case of this theatre through Manager Hoffmeister of that house having pursued a policy of not permitting any objectionable picture to be thrown upon the sheet.

STUNG!

Louisville, March 2.

Max Gluckman, a traveling salesman, has sued Samuel Rosenberg for \$900. The complainant avers that he gave Rosenberg \$900 for a moving picture establishment on the representation that it netted nearly \$100 a week above expenses.

Since taking possession Gluckman declares the total takings have been about \$50 a week, while expenses have amounted to \$65. He declares he offered to return the place to Rosenberg, but the latter refused to take it back.

SOME HINTS FOR CENSORS.

Boston, March 2.

Archbishop O'Connell, addressing the American Federation of Catholic Societies last week scored the picture shows and dwelt at length on the injury that unfitting subjects were doing to the young people of all denominations. He called attention to the bill now before the Massachusetts Legislature and bespoke the activity of the auditors in its interest. More than 5,000 persons listened to the address.

Auburn, N. Y., March 2.

The parent Teachers' Association of Auburn has expressed its condemnation of certain moving picture subjects exhibited here. At a recent meeting the association passed a resolution expressing the disapproval of the membership of films which show the methods of burglars, pickpockets and other criminals and crimes of violence.

A communication was sent to the local police demanding that the public guardians rigidly enforce the law against the admittance to picture shows of minors unless accompanied by a guardian. The protest was made on the ground that such exhibitions were highly injurious to the children of the community.

Cleveland, O., March 2.

Dissatisfaction with the class of films exhibited here has led to a meeting and conference between the Humane Society and the managers of moving picture houses regarding the sort of subjects being shown.

The film distributors, so they say, will welcome any reasonable regulation.

Late last week Charles Sprague Smith, one of the New York Board of Censors, appeared at a meeting under the auspices of the Ethical Social League and explained the workings of the Censor Board, of which he is a member. He said that the censors puts the seal of moral approval upon 90 per cent. of the films released in this country, meaning all the releases of the Patents Co. licensees. A "sample" show of educational subjects was used to illustrate his remarks. He said that 4,000,000 persons attended the picture houses daily.

The Pathes' "Guchard, the Merchant" was not in the "model" show.

St. Louis, March 2.

Chief Creecy has anticipated the bill now up in the Assembly to make him a censor of moving picture shows, and last week notified a local exhibitor that a picture could not be shown. Chief Creecy said the picture was stopped because of the bad influence it might have on boys.

KLEINE'S "FLY" PICTURES.

Chicago, March 2.

George Kleine's scientific films illustrating the activities of flies in spreading the germs of disease have been taken up by a number of people not interested in the film business and, headed by Edward Hatch, Jr., of the New York firm of Lord & Taylor, intend to devote considerable time in spreading the propaganda of the destruction of flies.

GUILLOTINE AT WORK.

Even so soon after the organization of the General Film Co., the Jersey corporation which is expected to take over the rental end of the Patents Co.'s business, two film exchanges have been lopped off the "trust's" lists within the last ten days. One is in San Francisco and another in New Orleans.

No movement has come to the surface so far looking toward the establishment of an Independent service, although both exhibitors and exchange men realize that there was never a better opportunity for the inauguration of such an enterprise.

Exhibitors' view with anxiety the future when the Patents Co. will own its own rental plant, being satisfied that this new hold on the trade will be followed by fresh and more daring exactions, even worse than the \$2 a week ransom money now demanded.

The trouble with getting an Independent under way seems to be that outside capital cannot be interested in the business while the Biograph-Edison coalition displays the threat of guerrilla warfare in the courts. The Independent renters themselves appear to be short of money, and threatened patent litigation by the Patents Co. has frightened off conservative outside capital.

On the other hand, the Patents people up to date have done nothing but "four flush" in their threats of invoking the courts to crush opposition, and there is a growing opinion that a strong leader and organizer could give an independent enterprise momentum enough to carry it to success.

With something like a hundred "association" renters suddenly thrown out of business and a goodly array of theatres ready or already using Independent product, conditions are more favorable at this moment for a new service than they have been for a long time since.

FILMS DIDN'T START BLAZE.

St. Louis, March 2.

For once there has been a fire in a film establishment which was not caused by the celluloid of moving picture positives. The fire happened at the local establishment of William Swanson, at Pine and Seventh Streets. It originated in the renovating department of the plant, where there is a small tank of gasoline located. Bessie Friedland, a Swanson employee, was pouring fresh gasoline into the tank when an electric spark fell upon the oil and an explosion followed. The loss was estimated at \$8,000, including the damage by water to other tenants of the building.

"RAW" FILM OUTLAWED.

Protests against the release of the outrageous "film d'art," "Ouchard the Merchant," have beset the renters and manufacturers all week. Notice was sent out by the Keith-Proctor moving picture people that the picture was to be shown under no circumstances. The Howard Exchange in Boston declined to handle it, and it is reported that numerous exhibitors have cut it from their lists.

"It is a curious condition," commented one showman, "that the National Board of Censors has passed a film as moral when even renters and showmen, who are not supposed to look further than profit in their enterprises, have found it too coarse for exhibition purposes."

SEIZES A FILM.

A city marshal called at the New York Roof last Saturday night, carting away with him a Biograph film, valued at \$90, under a writ of replevin the Biograph Co. had, caused to be issued and under which the levy was made.

After the seizure had occurred Walter Rosenberg, manager of the Roof picture and vaudeville show, said it was about time somebody did something, as he had been using film without paying license ever since he could recollect.

With the Biograph reel out, Mr. Rosenberg still had left seven "Association" pictures, which were shown on the sheet. On Sunday another Biograph replaced the one replevined.

Rosenberg would not tell where he secured the reels or how it was he has been enabled to show the pictures without standing for the "\$2 bunk" weekly.

"VARIETY has been 'kidding' the Patents Co. over the New York Roof using its output openly, and this probably led to the legal action.

On Monday the sheet on the Roof mentioned that "Biograph films will be shown on Sundays only hereafter." When asked for the reason Rosenberg replied "They can't replevin on Sunday."

LURID FILMS SUGGEST CRIME.

That too realistic exhibition of thieves, burglars, murderers and other criminals on picture scenes has a malignant effect upon the minds of boys and young men was proven in the case of Stephen Colby, a boy still in his "teens," who was arrested in Bridgeport, Conn., charged with robbery and held in \$300 bail.

Colby testified that he was prompted to commit petty crimes by frequently visiting the nickelodeons where crime pictures were shown until he was finally arrested and held in bail for the robbery of a junk shop. The prosecuting attorney seemed convinced, on the boy's testimony, that the frequent display of film, which never should be shown, had effected the bad morals.

FIFTY DEAD IN FIRE.

Press dispatches from Callao, Peru, tell of the destruction of fifty persons in a fire which destroyed a moving picture theatre there. The flames started, according to report, in the moving picture apparatus.

ANOTHER TAX.

It is declared that the Patents Co. has assessed fines against renters who fail to appear on time at meetings to which they have been summoned. A \$5 fine goes with a delay of a few minutes. Failure to appear at all carries a penalty of \$25.

The latter amount was collected not long ago from a big rental concern.

A celluloid film caught fire a few days ago in the Keith-Proctor moving picture theatre at Fifty-eighth Street and Third Avenue, New York. The house fireman happened to be close by. He threw a pail of sand on the flaming film and extinguished the flames. The machine is located in the top gallery and the audience knew nothing of the occurrence.

The Premier Theatre Co. has been formed in St. Louis with capital stock of \$30,000. It will operate moving picture theatres.

VARIETY'S OWN PICTURE REVIEWS

"The Lamp Post Inspector" (Pathé).

In order that he may give play to his sporty inclinations, and to alibi himself with his wife for late hours, Mr. Parisian prevails upon his friend, a politician with a pull, to appoint him "Lamp Post Inspector" for a couple of hours from 7 p. m. until 2 a. m. The job works fine, until one night Mrs. Parisian decides that she will go along and help hubby "inspect." This she does for some hours, until the husband asks her to really help him by taking one part of the remaining district, while he covers the other. To this she agrees, but while prowling about from post to post she is accosted by a couple of young men, who ask her some question, which she resents. Being rather athletic she makes good her resentment. While pummeling the young men, two policemen capture and take her off to jail. Hubby, meanwhile, has joined his boon companions at a restaurant, and having indulged sufficiently starts out to climb lamp-posts, his last of inspection. The policemen make another arrest, and husband and wife find themselves locked in the same cell. Over in this country they are not in the habit of locking men and women in the same cell. It may be different in France. So many things are, even in pictures. However, the film is near an end, for the politician bails them out and hubby is compelled to resign his job. There are several good laughs in the reel.

"The Vale of Aude" (Gaumont).

One can readily agree with Gaumont's own description of this film. It is "perfectly marvelous in the stereoscopic effect produced upon the screen." In the same description Gaumont adds, further along: "A great part of the nickelodeon patronage are interested even more in travel and scenic films than in drama," to which a great "Ameb" may be added. The film is a perfect example of an ideal release. It shows the valley of the Aude River, in the south of France. Taken from the front of a train as it traverses the banks of the river, the most beautiful scenery is disclosed to glorify the charms of nature in contrast with the "painted" works of the Eastons Co. Our own manufacturers, if they would only do so, could find many hundreds of vistas in various sections of this continent which would make a release equally as interesting and instructive. Offhand one can mention the Royal George of the Arkansas River, taken from the top and from the railroad; the Grand Canyon of Arizona; Pike's Peak; the Garden of the Gods and the scenery in the vicinity of Colorado Springs; the Columbia River country; Puget's Sound; many hundreds of miles along the railroads which run through the various mountain ranges; the cog-road and a panorama from Lookout Mountain; Saulte Ste. Marie, its rapids and ship canals; the jetties of the lower Mississippi; the rapids of the River St. Lawrence; a summer panorama of Lake St. Clair, Fla.; the Iron Range and its transition to the steel plants—hundreds of subjects for most interesting, instructive and entertaining films. But in place of any efforts along this line we get the maudlin things which are made to answer the purpose of "entertainment."

"The Indian Scout's Revenge" (Kalem).

Shades of Jesse James! After all the bad work they have done, the Kalem people take a real and slump here. "The Scout's Revenge" is apparent from its title. A party of pioneers (father, mother, grown daughter and child) are crossing the wilderness in a prairie schooner. They find "Mexican Joe" wounded on the desert and nurse him back to health. He falls in love with the grown daughter, but she is in love with the Indian scout and repulses Joe. The scout agrees to an Indian camp and incites the redskins to murder the little band. They kill everyone but the scout and the grown daughter. The scout thereupon starts out to exterminate the Indians single handed, refusing the aid of a crowd of cowboys, who had come up opportunely. He carries out his design, making the Indians "bite the dust" one by one, and finally killing the Mexican in a knife fight, while both are astride the same horse. If the horse were moving this incident might have had a thrill, but the animal in the picture stood still and watched the camera man curiously, not to say disgustedly. Of course, the killing of the "greaser" means the rescue of the grown daughter, whom the Mexican had, of course, abducted during the Indian battle. Some exceedingly pretty winter scenes go with the development of the story.

"The Harry Bros." (Pathé).

The presumption is that a moving picture takes time and attention to work up. Certainly their cost would lead to such a surmise. This subject, a short one to fill out a reel, could have been arranged and taken in twenty minutes. It is nothing more than a light acrobatic act played before the cinematograph lens. The Harry Bros. are two acrobats who go through a rather good routine of hand stand and hand-to-hand feats, extremely well executed, but scarcely the material for a moving picture.

"Industries of Southern California" (Selig).

When Selig's camera brigade was in the far West, besides gathering backgrounds for some of the "scenics" which he has recently put over, they took advantage of their opportunity to make at least one film which carries interest apart from "fake" plots and impossible painted scenery. In this film there are many interesting views of the "slight" places around Los Angeles, including the alligator ranch, the ostrich farm and the pigeon farm. Such films will never be thrown out by managers or will ministers or public officials start crusades against them. They are vastly more interesting than a fool "come."

"Taming a Husband" (Biograph).

"Taming a Husband" is long in feet, but quick in action, and that bespeaks a good picture. It is a comedy one, with rather a good script to work from, and a corking good company to interpret the work. This company brought out every inch of comedy in it. The two women were exceptionally good. A sweet ingenue playing the wife is afraid her husband has overlooked what love he may have had for her. The scene is in the Colonial times, with costumes of the period. She beseeches a woman friend who has never met the husband to aid her. The woman does by a male impersonation, arousing the husband's jealousy to the point where he demands a duel from the "lover" of his wife. Husband and wife are finally brought together under a different understanding, and the audience has been greatly amused. It is a good and clean subject, with entertainment of the likeable kind. The tall husband is an able player. "Taming a Husband" must be a stay wayfarer on the sheet among the latter-day list of poor, bad and ludicrous pictures.

"The District Attorney" (Lubin).

While "The District Attorney" has a familiar theme of "politics" and may have been taken from or based upon a play of that title some seasons ago, it is interesting, clearly told in pantomime, and successful because among the cast are three real actors. First and foremost "The Boss," stout man, stands away up in picture acting, while the "District Attorney" himself was no touch, and a gambler or ward heeler who wanted to pay the prosecutor a cash sum to permit gambling added a laughable comedy character. In the picture the "Boss's" daughter gave about sixteen Jollars worth of acting, but only about four dollars and fifty cents of it was any good. The tale hangs up on a young man being elected district attorney through "the Boss" and by the latter's party. After installed in office, the newly elected says everything must be on the level. "The Boss" is indignant, "calls" him for it, but the young man remains firm. Even "the Boss's" daughter, to whom the district attorney is engaged, cannot move the young man, and their engagement is broken, the father having used the girl in an attempt to influence his protégé. Two years afterward the young district attorney, then at the head of a political league of his own, puts it all over the Boss at the election, and the old man is through, going to bed from the disastrous rout. The girl then sends for the winner, they repel their troth and "the Boss" finally forgives. It's the forceful playing which carries the picture through, and although there's a district attorney in it, there isn't a murder or "trial"—which is funny—for Lubin.

"An Eye for an Eye" (Vitascope).

Re-enter vitagraph to the realm of gruesome-ness. This is a film of revenge, the gory outcome of a vendetta, incidentally a subject of some particularly good acting on the part of the woman who plays the lead. It is seldom that as good acting as she displays in this instance is shown in American-made films. Over in Italy a handsome young woman has married an old man. Comes the young villain to woo her, and in just about six feet of film she decides to elope with him to America. When the old man finds that he has been deserted, he swears by the gods that he will be avenged. He starts for America. Meanwhile a view is shown wherein the villain has tired of his mistress, leaving her. The old man has not been over three feet of film in Hoboken until he drops into an Italian cafe where the villain calls to interview one of the waitresses. The introductory slide designates the waitress as "The New Love." He goes with her to a rear room where the waiters get their dishes and bottles of red wine, and there they enter into fond embrace. The wife has followed her sweetheart to the cafe and breaks in on the loving couple, attacking the waitress with felonious intent. The villain intervenes by grabbing the wife by the throat and choking her; her death the result of following a red herring. The old man hears the turmoil in the back room and is one of the crowd which rushes in. He sights the villain and quickly dispatches him. Then the old man picks up his wife, carries her to the home which she and the villain had previously occupied, and she dies in bed. The death scene is attended by the wife rolling up her eyes in ghastly fashion, lending realism not absolutely necessary. The film adds nothing of value to the business, but is rather another of those numerous detriments which the Patents Co. has released.

"That Girl of Dixon's" (Edison).

Hurray for the "family story paper" of ten years ago! Here is its revival. Everyone remembers how in that style of fiction the beautiful girl always marries the son of the factory owner. So it turns out in this case. The beautiful mill girl has a drunken father. It is his business to operate the compressor which halves the cotton. Father abuses the girl and the owner's son interferes. Later father is discharged, and vows vengeance against the young man, who looks and dresses like a "Harlem sport." Father hires the young man to the mill at night by a ruse, and after knocking him senseless with a club puts the body in the compressor and starts the machinery going. An exceedingly messy death is in store for the youth, when the B. M. G. rushes on the scene and turns the power off. For this simple service she is adopted by the mill owner, and wedding bells are in prospect. What because of the drunken father is not of record, but perhaps had better look with the Harlem "swell dresser" later on.

"Ouchard" (Pathé).

If this is a "film d'art" we ardently desire to see no more of the same sort. Its exhibition in a public theatre ought to be sufficient ground for the immediate dissolution of the Board of Censors. Any grown man who would unwittingly pass it along for public exhibition is a fool of innocence, and ought to be put at making mud pies for commerce, or, passing it wittingly, is not to be trusted with the business of selecting moving picture subjects. In either case the Censors are a joke, or would be if their dereliction were not so important a matter. And, by the way, has any outsider ever attended one of these private sessions of the censors? How many censors attend? How regularly and how long do they stay? These exhibitions, as far as the trade knows, are star chamber proceedings. If they are properly conducted to the end for which the board was organized, why should they be closed to the trade newspapers, as they are now? But to return to this "Ouchard" horror. No worse bit of crimson lust has been pictured in this country, and the Pathe Freres are cordially invited to keep their beastialities at home. The cottage of a peasant family in Russia is shown. The father is a drunkard, but has a pretty daughter. She begs from her mother permission to go to the village to take part in some local fete. She is next seen dancing with the belles and beaux of the town. In the crowd is Guchard, a wealthy merchant. The girl's father and mother arrive on the scene. Guchard makes overtures to the drunken father, who finally sells the girl for a few roubles (this much is made plain by a printed announcement). He takes her home, expressing on the way in the most revoltingly vivid pantomime a consuming desire for the girl. Once in his house he plies her with liquor. An interval is permitted to elapse, showing the mother returned to her hovel wringing her hands in agony at what she knows is going on, and also showing the father sunk deep in strong drink. Imagination having this long to work, the scene returns to Guchard's home. The merchant is partly undressed, while the girl sits at a table, her face in her arms, sobbing. Guchard is raving about the room, apparently regretting the money he has given the girl and her father. To get some return for this, he cuts off the luxurious hair of the girl, and, after wrapping up some food in a handkerchief, turns her out of the place. She wanders wearily home, there to be received in sorrow, but sympathy by her mother. If, to repeat, any grown man cannot follow the symbolism of this ghastly tale, he is meat for the fool killer.

"Back Among the Old Folks" (Selig).

Selig did not relieve this rural drama with comedy, but kept strictly to the line of adding pathos (nothing less than comedy all the way). The "rural drama" in pictures is all the same. There is the old married couple, with an only son, "who goes to the big city," becomes the richest man in the stock market, falls in love with the "city gal" (having thrown down the country swain he pledged himself to before leaving the old homestead), and after securing all the wealth "goes broke," finally returning to his home town, where he is forgiven (even in the first love). Selig didn't forget the expedient of having the old folks visit the son in the "city palace," but the Chicago manufacturer cut this visit short. Instead of having the elderly couple remain over night to discover the son in his greatness, was ashamed of his contrived parents. The old folks got wise to the boy after he had shaken hands with them, and left the home immediately, within twenty feet of film. For a slight variation, the picture had the son arrested in New York for the murder of a rival who aspired to the hand of the "Judge's daughter." He was convicted during the shortest trial ever seen, and sent to the penitentiary (according to the caption). As this was the quickest trial on record, so was it the first instance where a conviction for murder in any degree carried a "penitentiary" sentence. Murderers are always honored with the State prison. If a State has no "State prison," it is no State. A year in confinement and the son is pardoned, returning home "broke." The reel doesn't show whether the son did or did not commit the murder, but the picture evidenced clearly that this son is a very poor pantomimist, along with the others. Selig seems to be a poor manuscript to work with, the manuscript deserves at least the benefit of competent acting. With everything poor, including the subject, what may be expected? There seems also to be several set pieces in rural work. The stock exchange "rush" for instance, recalled another of a short time ago, while a stock broker's office was strikingly familiar, and the warden's room at the "penitentiary" was a sight. The locks on the "front" doors had been painted there. If Mr. Selig will take a tip, he should run into the open air. Interiors apparently cloud his work. Selig needs sunlight and Indians. That's where he has made good, and where you know where you are at is where you ought to be.

"Granny's Birthday" (Pathé).

Farcical and grotesque, "Granny's Birthday" as a comedy film catches some laughs through its complications. It is a sort of "Charley's Aunt," doesn't aim high, and never goes beyond the point aimed for.

THE WOMAN IN VARIETY

BY THE SKIRT.

Evelyn Sisters at the American this week are two very pretty girls, and their pink dresses would be very handsome were they to discard the blue under-dressing.

Wandering into the Manhattan I watched the Transfield Sisters in their musical act. They were prettily costumed in cerise satin trimmed in gold, and presented an excellent appearance.

If you want a good laugh ask Jenie Jacobs to tell you what happened to Rose Stahl and herself, not forgetting the percolator.

The rose curtain, the Six American Dancers are using is throwing their costumes out of all harmony. The white dresses the girls wear at first look well; the other colors clash, horribly (Colonial).

Hats off to Ruby Leoni for being the best dressed woman in burlesque so far as I have seen. Miss Leoni could be called "the Lady with the Plumes." Such a collection of willows has never been seen at a single performance. One hat draped in rose plumes was marvelous. Miss Leoni's gowns were very numerous and all beautiful, one especially so—an orange velvet, but I was surprised to see Miss Leoni wearing gray gloves with a green gown. ("Cracker Jacks"—Columbia.)

La Belle Marie is a pretty miss who wears several handsome costumes. One an Irish lace was very dainty. The chorus of "The Cracker Jacks" hasn't one real beauty, but they wear their clothes well, and one number was stunningly costumed in smoke colored accordion plaitings over wistaria chiffon. Lillie Vedder was perfectly stunning looking in purple tights. (Columbia.)

A prettier collection of girls has never been seen in New York than the chorus of "The London Belles." It is too bad that handsome costumes haven't been provided for them. The costumes worn are terribly shabby and very much soiled. Rose Sydell, just as young as ever, made many handsome changes. An ermine coat was very gorgeous. But Miss Sydell's diamonds overshadow her gowns. One pays so much attention to the gems that one forgets about the costumes. (Murray Hill.)

Mr. Dave Robinson wishes all the girls would let him know their favorite color, because when Mr. Robinson opens his Brighton Theatre next summer, the dressing rooms are to be hung in the shade favored by the stars.

Dolly Connolly has a pretty assortment of gowns, in the act in which Percy Wenrich presides at the piano. Miss Connolly's gowns are all ankle length and their greatest charm lies in the simplicity. The most elaborate of the trousseau is a white gown, trimmed with gold worn for the closing song. This dress won Miss Connolly applause for itself atop of the hearty reception her work had received

to that time. It is unusual to hear applause for "wardrobe" in vaudeville. That speaks more eloquently than anything could for Miss Connolly's "clothes." (Alhambra.)

For the first time in seven years Mrs. R. A. Roberts, wife of the famous English protean player witnessed a vaudeville show from the "front." The occasion was at the Colonial Monday afternoon when Mrs. Roberts went to see Miss Gertrude Hoffmann. Miss Hoffmann served tea later in her dressing room for Mrs. Roberts.

The Daughters of Israel have no need to be proud of "The Princess of Israel," otherwise known as Miss Adeline Boyer, "The Princess" is not artistic, but she might have attended to underneath her arms and had a clean mat to dance upon, for when the Princess turned the soles of her bare feet to the audience, they were very, very dirty (American).

I noticed this week that Lee Harrison, that great arbiter of "Who's Who," has been buying summer homes on the St. Lawrence River for people he knows. Mr. Harrison couldn't select a better place, nor would a real sociable week-end party be complete without him.

The Brooklyn Eagle published this story during the week, and it's about Nellie Revell, the press agentess for the Williams theatres. Mrs. Patrick Campbell is also in it. The Eagle had quite a little article, but condensed it is about Mrs. Campbell's pet "Pinky Panky Pooh," a dog, but not the ordinary "mut" in Mrs. Campbell's estimation. One day while Miss Revell was calling upon the English actress Mrs. Pat held up "Pinky," asking Nellie if she didn't want to kiss it. Miss Revell said something about not being in the habit of kissing any dogs just yet, when Mrs. Pat, much hurt that anyone should turn down her "Pinky Panky" replied that King Edward had done the trick once. "That's all right for the King," replied Miss Revell, "Eddie may have kissed a good many things in his life that I wouldn't."

I have been to many burlesque theatres and shows during the past few years, but I never really felt comfortable or at ease in any until the Columbia, on Broadway, opened. That is what I call a regular theatre with regular people around who look human. You feel at home upon walking up to the box office, where there is a very pleasant and good-natured man, and I am sure there's no treasurer in New York who has "anything on him" for pouring out unsaid geniality, but the theatre itself, from what one has grown accustomed to in the New York houses playing the burlesque shows, is so different. I go to the Columbia almost every week now, and before I had to be dragged to see a burlesque show. You would, too, if you had the experience I did once in one. It's not playing burlesque now. I was last there about two seasons ago. It was Saturday night. There were two women

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 21.

The fact that the calling of a public entertainer is beset with the same dangers, and in many instances more varied, as those risked by the majority of workers, was again exemplified last week when we heard of the wreck of the French steamer General Chanzy off the coast of Minorca. As I cabled to VARIETY there were several well known music hall artistes among the 151 victims, who were on their way to Algiers, where there are a couple of good establishments continually receiving acts. Best known to Americans among the drowned is Deranda (of Deranda and Breen, later replaced by Green). His real name was Durand, from San Francisco, and he was of French descent. With his partner Green, likewise drowned, he had a club juggling act of some distinction. Other victims were Mme. Elise Henry, who had just returned from the United States and was on her way to fulfill an engagement at the Algiers Casino; Nestor, "the man whose head unscrews"; the Two Stacksleys, acrobats; Joly and Velia, singers and dancers; F. Dufor, a well-known French comedian, who was at the Paris Alhambra in December last, and Janiot, a comic soldier act. The bodies have not all been recovered up to time of writing.

The fate of the Joly-Velias duo is most tragic. They accidentally missed their right steamer to Algiers, and had their tickets transferred, as a favor, to the General Chanzy. The weather was so bad on the day of sailing that Mme. Velia refused to go on board, but as their baggage was in the hold and could not be brought ashore again, M. Joly-Velia, her partner in the act, persuaded her to sail at the last moment. On the other hand, a singer, Mlle. Edmée d'Estrée, likewise holding a ticket on that steamer, owes her life to the fact that she arrived in Marseilles earlier than expected and, instead of waiting over for the General Chanzy, she persuaded the captain to let her occupy the space the Joly-Velias duo had booked on the earlier steamer.

A curious lawsuit (it is legion in the Paris courts) has just been fought out between an operatic singer, Mlle. Muratet, and M. Lagrange, manager of the Trianon Lyrique. Plaintiff was engaged to sing opera, and was ready to do so according to the practices of the profession, but

she refused to sing her role a tone higher than the original key to accommodate the baritone. The manager insisted on the lady changing her note, so she left the theatre and instituted legal proceedings, claiming the \$650 forfeit stipulated in case of non-fulfilment of contract. Although defendant pleaded he had a right as manager to insist on an artiste changing a tone so as to sing in the key suitable to any other member of the company, the Court held otherwise, and gave a verdict to Mme. Muratet. The decision is, after all, logical: the artiste might have ruined her reputation by singing in a key in which the opera was not written.

The Folies Bergere introduced its "Vampire" dance on Feb. 14. It met with some success. They have taken Rudyard Kipling's story as an excuse for this new act, which, after all, is not particularly novel. But it is well presented by Mlle. Natacha Trouhanowa (of Monte Carlo Opera) and Robert Quinault, and is an interesting addition to the revue. Another novelty at the Folies is the dancing and operatic imitation by two English-speaking young women billed as Beatie and Babs. Their talent, young as they must be, is much admired.

A new ballet entitled "Une Fête chez Thérèse" was produced at the Academy of Music (as our opera house is named) Feb. 16. Its success is not as great as the press reports would indicate. The Paris press unfortunately has often a tendency to mislead the playgoer, to such an extent, indeed, that no attention is now taken of the column of "communiqués" which form the daily theatrical news in the journals here. I venture to say that "La Fête Thérèse" would have been in a better frame at a music hall, the London Alhambra, for instance, or the Paris Olympia. The late Catulle Mendès often wrote for the halls, and I think that the music of Reynaldo Hahn would be as much appreciated in that atmosphere as at the Opera. But there are folk who will find this ballet a gem because it is at the Opera, but would say it was indifferent if seen at a music hall. As a matter of fact, it is a pretty production, but not a gem; it is more of a pantomime than a ballet, and save for Mlle. Zambelli and Meunier there is little dancing to be mentioned. True I have seen worse, but I have also seen much better terpsichorean productions at vaudeville theatres.

in the entire theatre—myself and another. I sat behind her. I forget the name of the show, but it was one of the poorest I have ever seen. Smut and dirt of the most vulgar brand ran riot all through in the way some of these burlesque companies seem to think is "comedy." At the finale of the first part one of the comedians walking off the stage said a word that I have heard only twice in my life, and that time made the second. It is the lowest expression I know of, but he said it so that everyone within the first ten rows heard it. The man should have been shot, and would have been, I was told, if the manager of the theatre

had been there that evening. He was ill at home. I never went there again. Telling about this reminds me of another burlesque theatre I was in. We sat in the front row, right next to the drummer, and started a conversation with him. I asked him how the show was, and he asked in return if we had seen many burlesque shows. Told him that we did very often. "I've only been three weeks in this orchestra," he then said, "but if the shows keep up this way I'll have to quit. I can't stand it." Whether it was the shows or what it was, sure enough two weeks afterwards there was a new drummer when we called.

WHAT IS THE BAKER PLAYING?

There seems to be some doubt as to what style of entertainment the Baker, Rochester, N. Y., is giving since it came under the control of the Loew Enterprises. The Baker started with a combination vaudeville and picture show on Feb. 21.

In Rochester the Temple is booked through the United Booking Offices, playing the best vaudeville. At the United Offices this week it was said that the Shuberts had been notified that if the Baker were to play vaudeville acts, it would be in violation of their agreement under the K. & E.-United "settlement." It was said at the United that no vaudeville had appeared at the Baker since Loew opened it.

At the Loew booking office it was stated to a VARIETY representative that no vaudeville was being presented at the Baker, Rochester, only pictures and "novelties" were being played there. Under the heading of "novelties" comes "acts."

This is the device first used by the present management of the New York Roof upon presenting a vaudeville and picture show there, all advertisements for the Roof reading "Pictures and Novelties." This scheme was supposed to be in deference to the wishes of Klaw & Erlanger, who are parties to the "settlement."

BILLS NEXT WEEK.

NEW YORK.

COLONIAL.
Lionel Barrymore, McKee and Doris Rankin.
Lole Fuller.
"At the Country Club."
Sie Hansen Ben All Arabs.
Kaufman Bros.
Fred Dupree.
Moretti Troupe.
(Others to fill.)

ALHAMBRA.
Harry Bulger.
Violet Black and Co.
"Blonde Typewriters."
Great Lester.
Flanagan and Edwards.
Three Keatons.
Lopes and Lopes.
Marnits-Morello Troupe.

BROWN.
Nat Willis.
Margaret Moffat and Co.
Radford and Winchester.
Five Olympians.
Lyons and Yosco.
Ferrell Bros.
Sully Family.

ORPHEUM.
Gertrude Hoffmann.
Connelly and Wenrich.
Six American Dancers.
Marion Murray and Co.
Musical Gordon Highlanders.
Jarrow.
Kitamura Japs.
Palfrey and Barton.

GREENPOINT.
"At the Country Club."
Edna Phillips and Co.
Pringle and Whiting.
Hugh Lloyd.
Sadie Jansell.
Gartelle Brothers.

COLUMBIA.
Crestore.
Griffith.
Six Glinserettis.
Geo. Bloomquist and Co.
Myosotis Sisters.
Ray Cox.
Fanny Rice.
Borani and Nevano.

INDIANAPOLIS.
Selleman and Bramwell.
McKay and Cantwell.
Frank Stafford and Co.
Farrell-Taylor Trio.
Bobby Pandour and Bro.
Frederica Raymond Trio.
Milt Wood.
Herring-Curtis Aero-plane.

FIFTH AVENUE.
Irene Franklin.
James Young & Co.
Jack Wilson Trio.
"Imperial Musicians."
Harry B. Lester.
"Hisarous Globe."
Horton and La Triaka.
Mignonette Kokin.
Galletti's Babboons.
HAMMERSTEIN'S.
Billy B. Van and Beaumont Sisters.
Chip and Marble.
Jack Gardner.
Nichol Sisters.
Frey Twins.
Geiger and Walters.
Half Ralfoely.
Billie Seaton.
Three La Veilla.
AMERICAN.
Adeline Boyer.
Montgomery and Moore.
Karno Co.
Herman Lieb and Co.
Reine Davis.
Joe F. Sheehan.
Hope Booth and Co.
Mosher, Hayes and Mosher.
Tom and Stacia Moore.
Mille Barthe.
John LeClair.
PLAZA.
Four Mortons.
"These Dancers."
Kara.
"Strolling Players."
Post and Russell.
Winor McCay.
Flying Weavers.
(1 to fill.)
FULTON.
Adelaide Kelm and Co.
Nellie McCoy.
Henry Lee.
Genaro and Bailey.
Sheehan and Warren.
Flecher and Burkhardt.
Hosanquet.
Three Richardols.
Juggling Barretts.

\$233,000 WORTH OF THEATRES.

Theatres are projected in New York to the aggregate of nearly quarter of a million dollars, according to this week's records. These include three new houses, the most costly of which represents \$170,000. William J. Brady, whose address is given as No. 50 Central Park West, is president of the corporation promoting this venture. The house is to occupy the plot of ground at 137 to 145 West 48th Street, and the value of the ground does not figure in the quoted cost. The building is to be three stories high, built of brick and stone. The New Netherlands Theatre Co. is recorded as the owner and promoter, and the architect is Charles A. Rich, 320 Fifth Avenue.

An investment of \$60,000 will go into a three-story theatre building at 145th Street and Eighth Avenue. The Henry Morganthau Co., 165 Broadway, is recorded as the owner and promoter.

Nos. 58, 60 and 62 Clinton Street will be the site of the third theatre, also three stories in height and costing \$80,000, according to the contracts given out. The Clinton Street Amusement Co. is the owner. The ground plan will cover 55 x 89 feet.

A DOZEN "DOUBLE DECKERS."

O. T. Crawford, the St. Louis moving picture and vaudeville promoter, has already built two "double decker" picture houses in that town, and has started work on the erection of ten more of the same sort.

The houses are designed on the same plan as the museums of former days. A picture show with an orchestra of four pieces is located on the street floor, and above there is another identical establishment. Both exact the same admission fee of 10 cents. The two show places are each about 25 feet from floor to ceiling. The buildings are all two stories high.

It is said by Mr. Crawford's friends that he started in business with a total capital of less than \$200, and that now his income amounts to close upon \$200,000 a year.

BOOKING FOR ATLANTIC CITY.

Agreements were entered into this week under which the Independent Booking Agency will supply a vaudeville show for the theatre on Steeplechase Pier, Atlantic City. The same concern placed this week's bill in the Tremont, Bronx, New York. The Steeplechase enterprise is being handled by H. C. Perry, a Boston newspaper man, who was for a time concerned in the management of Revere Beach.

PICTURE INTEREST FOR "BAT."

"Battling" Nelson, who lost the lightweight championship to "Ad" Wolgast at Richmond, Cal., last week, has bought a 35 per cent. interest in the moving pictures of the fight for \$750. It is likely that he will add to his income from this source by accompanying the exhibition of the film with a lecture.

Although Nelson lost to his opponent he should be a strong drawing card, for on every hand discussion of the fight brings out the fact that the public is more interested in his game battle and the furious beating he stood up against than in the victory of the German.

A MEXICAN BAND.

Atlantic City, March 2.

The Banda Mexicana, with J. E. Roach conducting, opened as scheduled on Saturday last on the Million-Dollar Pier. There are sixty-five musicians, the dancers and one singer in the organization. The band is placed at the further end of the big ballroom on the front of the pier. Grouped on a raised, terraced structure reaching half way to the ceiling and with the brilliant-colored lights of the auditorium helping in the picture, the men make an excellent showing. All save the leader are dressed in Mexican costume.

The music is very good in quality and also very pleasing. Four bass viols help in producing soothing mezzo tones. The band is also different from others because of the novelties given. In descriptive music it has gone a little farther than any other. In rendering "Sitting Bull" the rattle and crack of rifle and the din of battle is vividly portrayed. Another applause winner is that of "Columbus' Discovery of America," in which the big hall is darkened while wind roars, thunder rolls and lightning flashes, which gives the impression of a storm at sea. "The Battle of San Juan Hill" is another descriptive.

The apparatus used in giving these effects is like that on the stage and is secreted in various parts of the balcony. Senoritas Diamante and Rubi do most of the dancing, Mexican in character. The dancing is done on a raised platform in front of the band. Senorita Vergeri is the singer, she possessing a soprano voice. She is said to be the second woman who has ever filled the Million-Dollar Pier auditorium.

At present one half of the floor space is allotted to dancing (public) and half covered with chairs. While there is a small band there for the purpose, the Banda Mexicana plays quite a little dance music in the evenings.

About June 1 it is intended to increase the band, twenty more men being added. The dancers will also be increased in number. In the big building further out on the pier (known as the Hippodrome) a big stage will be built with special scenery and electrical effects installed. A French ballet will be a feature. Many descriptive dances such as "The Fire Dance" and "Dance of Hours" will be given. The Banda Mexicana will be here until Oct. 15.

READING'S NEW ONE OPENS.

Reading, March 2.

Monday afternoon William J. Gane supervised the opening of the rebuilt and renamed Bijou, as the Palace, another link in the M. P. Co. of America's chain of "pop" vaudeville theatres. The 4 Comrads, Rosalie Sisters, McAvoy and Brooks, Yackley and Burnell, Geo. Allis and Co., and pictures made up the opening bill. One afternoon and two night shows will be the policy and 5 and 10 cents at matinees and 5-10-15 cents at night the prices. The house is in opposition to Wilmer & Vincent's Orpheum.

Rock and Fulton will remain in vaudeville but two weeks longer. Next week they are at the Majestic, Chicago, closing at the Alhambra to-morrow (Saturday) night to make the jump. The act is receiving \$1,500 weekly on this trip. "Pretty good for a song and dance team," says Billy Rock.

NOTES.

Fannie Howard, the English girl who appeared in "The Girl and the Eagle," is to essay a "single" over here.

Jere Delaney, formerly of the Telegraph Four, and Al Wahlman, late of the Arlington Four, have formed a vaudeville partnership.

A daughter was born a few days ago to Mr. and Mrs. Reid Miller at Trinidad, Colo.

Fred Curtis at the Morris office is booking four acts weekly into the Bijou, Springfield, Mass.

Flanagan and Edwards have been placed by Pat Casey for the Orpheum tour, opening July 4 at the Majestic, Chicago. The same agent has booked Lewis McCord and Co. to commence the western time on May 22.

Louis Harris is now the manager of the "Bon Tons." Mr. Harris makes the sixth boss the show has had so far this season.

James H. Moore is away for a rest, with no date set for his return. The Moore-Wiggins properties at Rochester and Detroit are guided by Carl Lothrop.

Flavia Arcaro, who has had the role of Aurelia Poppoff in "The Chocolate Soldier," will leave that production shortly and offer a character singing turn to the vaudeville managers. Alf T. Wilton has charge of the enterprise.

Joseph B. Mills, of Hawley and Mills, was married by Alderman James J. Smith at City Hall, New York, Feb. 21, to Olga Gillette, of the Behman Show.

John Hall, stage manager of the "Sweet Innisfallen" Co., and Mary Share, a chorister of the "Avenue Girls," were married in St. Paul, Minn., last week.

Hetty King established her popularity so decidedly at Bennett's, Montreal, last week that she has been held over for the second week. She and her husband, Ernest Luck, sail for England by the Lusitania March 9.

Keene and Adams, who intended to sail for Europe Saturday, will remain two weeks longer before taking passage.

Lauder left on the Mauretania Wednesday. Last Saturday night the Scotchman was presented with \$1,000 diamond studded gold watch at the American. Lauder got it twice. Upon the roof, Walter Hoff Seeley, made a neat presentation speech, while on the theatre stage downstairs General Sessions Judge Warren W. Foster was the spokesman. Mr. Lauder enjoyed it each time.

Opposite the American on 42nd Street, a new sign board was set upon the top of a low building there early in the week. It is suspected by the Morris forces that the "board" will contain an announcement of the attraction at some other local vaudeville theatre.

Geo. Jones (Jones and Deely) is suffering with inflammatory rheumatism.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or
Reappearance in or Around
New York.

Jack Gardner, Hammerstein's.
Ralf Ralfael, Hammerstein's.
Three La Vellis, Hammerstein's.
James Young and Co., Fifth Avenue.
Reinie Davis, American.
Millie Barthe, American.
"Those Dancers," Plaza.
Lionel Barrymore, McKee and Doris
Rankin, Colonial.
Moretti Troupe, Colonial.
Harry Bulger, Alhambra.
Flanagan and Edwards, Alhambra.
Lopez and Lopez, Alhambra.

Adeline Boyer.

"A Princess of Israel" ("Classical"
Dance).

13 Mins.; Full Stage (Special Setting).
American.

"A Princess of Israel" is not a "sketch," nor a "piece," nor "an act," it's simply an exhibition by Adeline Boyer, a brunette, with no extra claims to good looks or gracefulness, who is willing to appear in public with her limbs entirely bare excepting for a lattice or "fret" work of beads. The beaded scheme might better be termed "fret" work since the idea of the introduction of the nakedness is in the form of a sensuous pantomimic story, in which Paul Franck, Miss Boyer's companion, unable to control himself at the finale, seizes the "dancer" in his arms and rushes off the stage. Where to is left to the easy imagination in view of what had preceded, including the suggestive positions assumed by this American girl, who secured her return to the American stage through doing the same sort of thing in Paris and London, without creating a furor in either place. Both Miss Boyer and the management have permitted themselves to go the limit in this matter of undressing. While there have been other exposures in "classical" dances, nothing to approach Miss Boyer's frankness has happened since Maude Odell revealed herself absolutely naked at the Lincoln Square. "Consul, the 'human' monkey," is on the American program this week. "Consul" is dressed to accentuate the "human" portion of the billing. Perhaps the chimp is modest in the animal way, or maybe the dressing is an additional attraction. Anyway, the undressing with Miss Boyer is the only attraction. Whether she proves to be a drawing card will depend upon the press—and the police. Miss Boyer is not a "cooch" dancer. From the samples shown of her dancing efforts it is doubtful if this girl can do a "cooch." Her dancing will never be seriously commented upon. If the Morris Circuit wants "press work" for this girl, they might call the attention of a few leading Hebrew societies to the title of the sketch, "A Princess of Israel." If the Hebrew societies do not take this up before their attention is called to it, the Morris publicity pusher could probably start something by explaining why the Hebrews have been associated through "Israel" with an exhibition of this sort. There is a small company outside of Franck who doesn't figure more than to offer some facial contortions as the dancer in her nakedness jumps around him. Over

NEW ACTS OF THE WEEK

Caine and Odom.
Songs, Talk and Piano Playing.
15 Mins.; One.
Plaza.

Man and woman make up the act. Reversing the usual arrangement, the woman plays accompaniments to the man's songs. The latter is lame and moves about the stage with the aid of a crutch. He makes this the subject of part of his monolog. Opening he wears a long coat of brilliant red, for what reason is not known. He sings a song and disappears, leaving the woman at the piano for a short selection and a song. He returns for a few minutes of talk, all new and some exceedingly bright. The woman returns to the piano, and there is another change by the man, this time to a long coat of tweed. He takes this off, and for the first time the crutch is disclosed. There is a dialog between man and woman and the man's parody, a capital bit of lyric writing, closes. Both are too quiet in their delivery of talk. Sometimes they fail to get laughs by slipping from one point to another without emphasizing the "snapper" of the conversation. Further playing will probably teach them proper values in their routine, and then they will make a very acceptable light number. *Rush.*

McKee and Rice Co. (1).
"His Wife's Hero" (Comedy).
18 Mins.; Full Stage (Interior).
Lincoln Square.

Saved from possible injury while automobiling (the trip being taken against her husband's wishes), a wife is expecting her "hero" to call at her home to receive his reward. The husband brings a boxing instructor to the house to surreptitiously give him lessons. The wife, never having seen her "hero," thinks that the boxing master is the man. Husband and wife each try to hide from the other that there is this third person in the house. Not much of a plot upon which to build a comedy structure, but the act is so well played that laughs come fast. The "company" plays a dumb part most of the time. He is dressed in a short sleeve Jersey which should be discarded. A red sweater would be more in keeping with his role, and there would, furthermore, be a chance to build up his shoulders just a bit grotesquely to assist in the comedy element. The husband and wife are capably played by McKee and Rice. The audience laughed at the light little farce, and heartily, too. *Walt.*

the bared flesh on the upper portion of the body is a lace effect, parting in V-shape from the woman's chest. This, with the beads beneath, suggest the more what is clearly observable. Only a knot of beads located at the proper place prevents the audience from ascertaining whether Miss Boyer is wearing a waist band or not. If she is wearing that it is the only bit of cloth on her from hips down. At the American Monday evening Miss Boyer received no real applause. *Sime.*

Nellie McCoy.
Songs and Dances.
9 Mins.; Two.
American.

Nellie McCoy is a pretty little dancer. She dances somewhat like Josephine Cohan, who sat in the front orchestra row at the American Monday evening, applauding her sister artiste with much enthusiasm. The entire audience applauded Miss McCoy for her dancing, but her act has not been arranged for a solo dance, the steps following a song or songs. There were three selections rendered of the five programmed for Miss McCoy to sing. With a background of girls or boys, working alone or with a comedian Nellie McCoy can put it over any time, with a good swinging song or in a dance. She did this in "The Silver Star" and will do it in any other production. But the songs Miss McCoy passed over the footlights Monday will never send her very far in vaudeville. Her voice is not overstrong, though, had she a few girls or boys behind her, a solid hit would have resulted. If Miss McCoy will take the full stage now for the finale, concluding with a dance only, she will land. As it was the few dancing steps the pretty girl did brought her sufficient to be pronounced successful, but only in an ordinary way, not as a "feature." With each number she changed costume, always well dressed and looking good for the "sight" department. On the program Miss McCoy appears for a "Special engagement by permission of Charles B. Dillingham." On that account perhaps she went to no particular pains to frame up a specialty that would retain her permanently in vaudeville since she does not expect to linger there long. *Sime.*

Sidney, James and Co. (1).
"The Strolling Players" (Songs, Dances
and Travesty).
16 Mins.; Full Stage (Exterior).
American.

Sidney, James and Co. are English, reported to have come over here on the chances of finding success, or an engagement leading to it. They are at the American this week, therefore have the engagement part of their "spec" trip. The program describes the act as "An old English Pastoral Pot-Pourri." That's a good description. "No. 3" brought the trio on early. There are a boy, girl and man. The man is the main fellow. His strong point is whistling, though he does other things, among them being a couple of imitations of English types ("fop" and "Coster") while he is garbed as a strolling minstrel. The boy and girl sing and dance. At the finale a travesty of "Romeo and Juliet" is attempted. A rather catchy song, with an English melody helped this portion. In it the man appeared as a ghost, with the stage darkened. While it was darkened the spot light was thrown upon the ghostly figure. As all tales agree that ghosts do not wander in the beams from the moon, just why the spotlight was invoked is quite as hard a conundrum as is why anyone should have told this trio (who may please in their own country) that they had a chance over here. Just now they could pass on the small time, but if they have no other act to offer will not do on important circuits. *Sime.*

Musical Gordon Highlanders (3).
Vocal and Instrumental.
Full Stage.
Colonial.

The first American appearance of this act, the applause taken as a guide, marked the introduction of a specialty which will prove an addition to the all too few really good musical turns in vaudeville. Two men and a woman comprise the trio, the men dressing in kilts and the woman in long skirts matching their plaids. They stage the act in "four." It would be better to work in "three," for there is a wide stretch of blank stage back of the principal apparatus, detracting from the appearance; furthermore, the sound would carry better to the front if the backing was placed one groove further down stage. The trio enter with bagpipes at full cry; three mandolins accompanying a song and dance, a solo with concertina accompaniment, and a new arrangement of the bamboo chimes, with bell ringing, completing "The Lost Chord," played and sung, constituted the final selection, an inspiring finish being brought about by two of the number beating steel bars, properly attuned, with wooden mallets, while the third rattled the bamboo chimes. Three bows were demanded. *Walt.*

Glendower and Manion.
"A Christmas on the Comstock" (Dramatic).
12 Mins.; Full Stage (Special Set).
Plaza.

A fairly interesting western playlet is here unfolded, although it is a bit short on dramatic intensity. Monda Glendower is the young daughter, housekeeper and only companion of a miner in the Rockies. Manion is a gambler who comes to their cabin for shelter during a storm. The youngster is shocked to learn that the other is a gambler, but brightens up in the presence of "company," and while she sets food before him keeps up a running fire of talk. There is some humor in the talk and situation, but the dialog runs a good deal too much to punning, which has been described as very low wit. The child's father does not appear, being unaccountably absent until the gambler discovers by seeing a photograph on the mantel that father is the man from whom he has just won \$1,000. It being Christmas eve, the gambler, of course, leaves the money in the house and takes his departure without letting the little girl know of the gambling incident. One of the defects is that the real acting of the piece comes during the absence of the child and when the gambler is alone in the cabin. It is difficult to work up a dramatic climax through the medium of a soliloquy and this is quite evident during the heavy passages of "A Christmas on the Comstock." *Rush.*

Evelyn Sisters.
Song and Dance.
7 Mins.; One.
American.

The Evelyn Sisters sing one song, and dance considerably. While dressed neatly, they make no change of costume during the short act. The girls can pass upon appearance, and in the present-day vaudeville where "girls" are so scarce, they made a nice opening number for the American show. *Sime.*

Claude M. Roode.
Slack Wire.
9 Mins.; Full Stage.
Hammerstein's.

Claude M. Roode opened the show at Hammerstein's Monday. It was not justice for Mr. Roode's work on the slack wire. As a slack wire performer, Roode can break with the best. He has a few tricks not seen by others, especially the "walking" in a grooved hoop, large enough to permit his standing upright in it. It is showy as well as expert. In evening dress, Mr. Roode goes through a striking routine in a business like way, concluding with a "drunk," walking along while swiftly swaying the wire back and forth. The "drunk" was first shown about here by Robledillo, who came from a circus, as did Roode. Roode can take care of the bill in any position. If he is given the opening of the second half, the value of his display will receive the due appreciation that it should. *Sime.*

Brisco and Co. (2).
Magic.
19 Mins.; Full Stage.
Circle.

Brisco is billed as having been imported to this country for the circuit of the Moving Picture Co. of America. He does a simple routine of card manipulation and finishes with a rather poor version of the "levitation" trick. The card palming and "backing" is by long odds the best of the performance. A series of mechanical tricks starts the act. All are well done and handled with something of the speed of the important magicians. Card work follows and the "levitation" makes the finish. There is one touch of novelty in the last named item. When the figure, a woman in tights, has been raised to the usual height and lowered again, she is suddenly whisked out of sight in a flash. This is made easy, as is the trick itself, by the fact that the apparatus is worked within a foot of the back drop and not in mid-stage as has been the custom with most operators. Brisco passes a wooden ring over the figure when it is suspended in mid-air, but does not show the ring afterward. Goldin's scheme of using a "double goose-neck-bar" and a solid iron ring, afterward passed to the audience, is immensely better. *Rush.*

Antane.
Comedy Musical.
10 Mins.; One.
Circle.

Antane works very much as though he had been a member of a musical team before he essayed a "single." He works out an acceptable routine of musical work, appearing in comedy makeup, but his talk is far from diverting. This is growing characteristic of single acts on the small time. Talk delivered to the audience direct must be mighty good to score, while with two men there is a give and take which sometimes passes mediocre material over. Antane opens with a trombone bit leading to an imitation of the arrival and departure of a railroad train. A cornet selection follows and the finish is made on a xylophone. He enjoyed a mild reception at the Circle second half of last week. *Rush.*

C. C. Mantley and Co. (2).
Comedy Sketch.
14 mins.; Three (Parlor).
Union Square.

The comedy sketch of C. C. Mantley and Co. will do well enough on the small time. It can not go above it, and won't be a "riot" where it now is. But the comedy is sufficient for those audiences in the combination class of houses. A man, playing a German and guardian of a girl, objects to her propensities for one "Jack." The guardian leaves to go out of town, misses his train; returns to find "Jack" "soused" away up and making love to his ward. They have both been drinking wine during his absence, Jack having brought three quarts in a pail with him upon calling. The wine-drinking incident with the girl is grossly overdone. Each forgets the "jag" now and then, but you can't expect too much. It all depends. A fourth role of a minister is kindly taken by anyone on the same bill who wants to act for a few minutes. The entire company, all in the fair grade of struggling players, is better than the sketch itself. *Sime.*

Parker and Morrell.
Talk and Song.
15 Mins.; One.
Union Square.

Parker and Morrell are greatly contrasted in voices and looks, working as "straight" and "comedy." One has a very good bass, the other a lyric tenor of peculiar quality, rough at moments but again rather sweet. Each of these men could develop vocally with training. The bass seems to have no idea of melody. In "A Son of the Desert" he lost the air completely, though this may have been through the absence of a regular audience before them. In the duets, it was seldom the tenor strove for harmony, and harmonious effects should be a feature, since the different voices are adaptable for that. Between the songs there are two divisions of conversation. The talk is moderate, even for the smaller time. There are one or two good passages, but the act itself is a very good one for the "pop" houses. With these boys' voices, the best of all the popular songs and some good talking material, they should become a feature act in the smaller theatres. *Sime.*

Sam Collins.
Monolog.
12 Min.; One.
Lincoln Square.

It has been several moons since Collins presented a single act in vaudeville. He lately appeared with Joe Weber's road company, and for some time previous to that was in England. He goes much farther back than all this for his style of makeup, in blonde wig and over-loose evening dress. Collins puts forward his best foot in a brief session of dancing, and in this both feet come to the front expertly. Oddly enough he introduces a "Dutch" specialty with an Italian topical song. Then he dances and goes into talk which brings many laughs. Later he elicits one big scream by rolling up his loose-legged trousers to finish off with a Scotch burlesque. Friday night a woman fled from one of the boxes in hysterics. This was when Collins capped the display by questioningly asking men: "Jealous?" Sam certainly does get the laughs and stands as a sufficient alibi. *Walt.*

Joachim Schuller.
Boy Pianist.
12 Mins.; One.
Fifth Avenue (Feb. 27).

If Master Schuller is twelve years old he doesn't look it. He made his entrance with a halting step which almost hinted at lameness. Small and frail with a wanness either indicating physical shortcomings or the stunting which has followed a boyish brain crammed with over-much musical knowledge, made him an object of sympathy. Intuitively one looked around for a Gerry agent and fell to wondering if there were not a clause in some of the statutes which penalized parents and managers for permitting a child so delicate to essay a money-making task at a time when he should be sliding "belly-whackers" on bob-sleds or splitting infinities with ball and bat. He crept hesitatingly to the instrument and played what seemed to be those folios of black and fearsome notes which used to start about 384 pages back of the five-finger exercises in "Richardson's Method for the Pianoforte" and put such an awful damper on "practice." He might also have slipped in a few nocturnes and rhapsodes, but the Sunday nighters didn't care if he did; they applauded through sympathy and he stopped counting and playing at one time when two music teachers in one of the boxes picked out a real scientific pass which he made when crossing his hands. *Walt.*

Miss Heuston.
Songs and Talk.
12 Mins.; One.
Fifth Ave. (Feb. 27).

Miss Heuston came into view with a final burst of song which had been started off stage. She stood still for a second or two a beautiful vision in rose pink with a bodice-load of pink roses. When walking to the center it was noticed that the pink dress was one of those "affectionate" sort of creations which Nora Bayes sprang in vaudeville some months ago. Her singing voice is delightful in the purity of its tone and of wide range, negotiated without a quiver. Her style of story telling is somewhat apart from the ordinary. She has a method of putting the salient explanations as in parentheses and carries the joke along all in one sentence. Thus the point is not anticipated, but is nevertheless always clear. Her material, mostly new, brought laughs for jokes with even regularity. A song to start and finish, together with the story telling, constituted a specialty which should win the young woman a sure place in the best vaudeville. *Walt.*

Royal Minstrels (5).
Songs and Talk.
18 Min.; One.
Lincoln Square.

The semi-circular method of introducing solos, quintets and some jokes, ancient and modern, serves the purpose of evenly good entertainment along exactly the line which might be expected. Four of the men black up, very black. If the interloper would "brown" up a bit instead of working in white face the effect would be thereby improved. The five men produce much harmony and the act received sincere applause. *Walt.*

Fred Gilman.
Imitations.
Union Square.

Fred Gilman cleaned up the hit of the bill the day he was "caught" at the Union Square. He imitates. That is, for example, he gives his "impression" of Joe Welch, using the choicest bits of Joe's best monolog. Still he has Welch's Hebrew dialect very close. Also while singing Harry Lauder's "Waiting at the Shore" he grows closely to Lauder's brogue. Gilman, who is unfortunately lame, seems to be rather a clever imitator in a way, and might impersonate also, wearing such clothes as the originals do. This would help him immensely. He did an Italian number quite well, and was liked from his opening, "Dear Old Tennessee," a catchy song sung with the Eddie Leonard "roll." If Gilman ever impersonates as well as imitates, he must devise to cover up "waits" for changes, but in either case, Mr. Gilman should supply himself at once with the dearest clothes he can afford. Gilman can put it over in any house on the small time. Under certain conditions he would be a good card in the small-big-time houses for a starter. *Sime.*

Hornbrook's "Broncho Busters" (6).
"Wild West" Act.
18 Mins.; Full Stage.
23rd Street.

Adele Von Ohl is the star of the aggregation. She has been the female riding star of a real "wild west" show, and should therefore know that a cow-boy with a cotton hemp moustache does not belong. The Hebrew cow-boy might also be eliminated. This would bring the act down to displays of high-school riding, roping, lasso spinning and riding a "bucker." These are the points essential to the act, although the opening song by the cow-boy quartet is pleasing. Miss Von Ohl gives a brief but effective high-school routine upon a horse which bears the brand of the range. The roping displays are applauded and the bucking horse make a spirited finish, with Miss Von Ohl, on her plunging horse in at the final picture. A rope fence stretched across the front of the stage offers some protection, and the "bucker" is a rather mild mannered beast which quits just as soon as he is called. The act is interesting as a tabloid display of rough-riding and received much applause for its separate features and at the finish. *Walt.*

Transfield Sisters.
Musical.
12 Mins.; Full Stage.
Manhattan.

The Transfield Sisters are two nice appearing girls, in New York for the first time last week. They have one of the old style straight musical turns, with different instruments on the stage, almost a novelty now though a relic, and with girls playing, the act makes a nice number for the small time houses. *Sime.*

(Continued on page 33.)

The general offices of the Columbia Amusement Co. will be located in the Columbia Theatre Building hereafter. The work of removal commenced Thursday. Weber & Rush will not shift quarters until next week.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY & WILLARD.)

(The twenty-third of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., March 1.

Dear Mike:

It seems like there ain't no end to the things that actors want me to get them to use in their shows, and now a feller has the cheek to write for a lot of stuff and tell me how much I am to pay for it. He says he wants a table L. C. and a sofa R. C., a hat rack C. D. and a new bucket L. I. E. I wrote right back and told him I didn't understand his price marks, but I had a table that cost B. E., a sofa that cost B. L., my scrub bucket cost 35c. and the hat rack I would borrow somewhere and if he wanted any higher priced furniture he could get it himself.

Annie Abbott The Georgia Magnet takes right good this week but my customers all pester me to know how she does the tricks. I tell them it is mental homeopathy or something of that sort. All the strong men we have in town have tried to lift her and cant. I was goin to try it myself but my wife says you keep away from that woman, she has got a bad eye and you might get magnetized and never be no more good.

Delmore and Oneida was advertised as a balancing perch act, and I thought it was to be some kind of a trained fish but it is a performance on a pole, and it aint a fish pole either.

Another act that fooled me was Floeise Biersauf with her violin and Viola. I thought it was two girls and a fiddle but it is one girl and two fiddles. The audience clapped a lot in the afternoon but didn't clap none at night so I dont know what to do about it.

Sooner and Soelow are right good in their part which they call "Heroes Dead and Gone." The man in the act paints pictures of Washington and Lincoln &c. while the woman sings a song about it. They paint the pictures in a big album and they say they rented the act from a fellow named Alf Wilton. They painted a big war paintin for The Sons of Veterans here and they attended the show in a body. There was fourteen of them including a drum and fife. The best thing in the show this week is the clown with the trick mule he calls January and nobody can ride him. I laughed so much at that cussed mule I sprained my neck and had to poultice it with flack seed. It always did hurt me to laugh any how. I got a letter from The Webster Cadets sayin there is three people in their act and they work in one. Now who is the one they are going to work in, and have I got to pay for the extra hand or just the three of them. The mattress factory next door to me has moved out and Henry Nuememann that runs the meat market has rented the place. He is going to make it into a moving picture show called the happy Hour and run every forty minutes.

They aint gettin along very lively fixin up the Stadium Theatre across the street. Shep Wrenchy got up an electrical sign to go up over the front of the entry. He made it himself but the inspectors made him take it down again because the wires wasnt sterilized, and it serves him right. I keep gettin a lot of circulars and all

HAS "MILE-A-MINUTE" COP.

Charles Murphy, a policeman of the New York bicycle squad, who won the euphonious title of "the mile-a-minute cop," after having kept up with a sixty-mile train on Long Island, proposes to go into vaudeville through the kindly offices of William L. Lykens. Murphy rode between the rails on a specially constructed track when he made his speed record.

His vaudeville offering, it is promised, will include 12 persons, six mounted on wheels. The act is set for an opening March 14.

THORNTON AT THE PALACE.

James Thornton has been booked by Alfred Butt, through Bill Lykens, for a three weeks' engagement at the Palace, London, the coming summer.

WILL JUMP RIGHT IN.

Lucy Daly, wife of Hap Ward, will start upon the preparation of a big vaudeville number as soon as the Ward and Vokes show closes in the spring.

ASK "PICTURE" TO ADVERTISE.

The "Ralph Delmore" moving picture of "The District Attorney," which was blazoned in flamboyant signs on the front and sides of the Manhattan Theatre the last half of last week got itself into the meshes of an advertising solicitor for one of the twelve daily and weekly publications seeking patronage from the vaudeville fraternity.

Delmore, the well known actor, posed for the Lubin film, and while he is playing Philadelphia in "The Third degree" this week there is a letter at the Manhattan which bears the printed "return" inscription of a newspaper and the name of its advertising solicitor written in ink.

As it is impossible to deliver the letter to the film, Wm. J. Gane is contemplating the wisdom of sending it to the dead letter office—either to the "dead one" it came from or the regular morgue in Washington.

PROBABLY WILL STAY CLOSED.

New Orleans, March 2.

Blaney's Theatre is closed again and will in all probability so remain for the rest of the season. Several suits have been entered against the theatre, and no one seems to be able to foretell the outcome.

kinds of truck from a feller called Herbert Lloyd. Does he want to get a job here or is he just doin it for spite? What kind of an actor is he any how? He says he has played for Albee and Morris. Who are Albee and Morris and where is their theatre? Is it as good a place as mine? Find out what they paid him and offer him five dollars less.

I enclose your commission fee all except two dollars which I kept out because last weeks business wasnt so good and I think you ought to help me out a little. If I could give shows on Sunday here it would help me a lot. I wish you would find out how they give Sunday shows in New York without the Mayor knowin about it. If I knowed how they done it I could try it here.

Adam Souvergy, Manager.

CIRCUS NEWS

80-CAR RINGLING SHOW.

One of the first complete railroad contracts recorded for the season of 1910 is by the Central Railroad of New Jersey. It provides for the haul of the Ringling Bros.' show from Allentown, Pa., to Phillipsburg, N. J., on June 2 and back to Wilkes-Barre on the day following. The railroad people engage to handle 80 cars in the outfit, comprising 14 coaches, 6 box cars, 20 stock cars and 40 flats. The contract is subject to cancellation, change or extension.

MORE ELEPHANTS DIE.

There seems to have been an epidemic among elephants within the past thirty days. At least ten have died.

The latest report has it that two of the quartet owned by the late Eph. Thompson and later by Powell-Cottrell died in Germany last week. The act was being worked by La Rose Marguerite on the Continent.

LITTLE DOES NOT GO.

For reasons which are not generally known, Richard Henry Little has decided to abrogate his contract with Ringling Bros. to become the "relay story man" who was to replace James J. Brady with Ringling Bros.' show. Who will succeed Brady is, therefore, still undecided. Guy Steeley will be one of the two agents who will visit the papers for the Ringling's original show, and Chas. A. White will again be the contracting agent.

PARK ASS'N AFTER ACCOUNTING.

The National Park Managers' Association, a corporation formerly of the Knickerbocker Theatre Building, New York, has asked the court to order John Jackel and Zue McClary to render an accounting for its benefit.

Mr. Jackel and Miss McClary were at one time connected with the park booking agency, which operated several summer resorts, often through subsidiary companies. The action for an accounting has been brought in the United States District court. Katz & Sommerich appear for Miss McClary; Maston & Nichols represent the Park Association. Leopold W. Harburger is Jackel's attorney.

MONTREAL'S NEW PARK.

Montreal, Feb. 23.

N. M. Cantin, general manager; Joseph Gravel, president, and J. M. McAvoy, attorney, of the corporation which has purchased an island in the River St. Lawrence, a few miles above this city, have arranged the advance details in connection with King Edward Park, which they expect to open on the island May 24, next.

Callahan and St. George, who have been in England for some time, expect to come home. They have instructed M. S. Bentham to seek bookings for them on this side for next season.

Warren, Lyons and Meyers, who made their first New York appearance at the Fifth Avenue last week, have signed for the Orpheum Circuit for the season of 1910-11. Mike Bentham put it over.

FORMING NEW "WILD WEST."

Peoria, March 2.

Vernon C. Seaver, owner of Al Fresco Park, Princess and Crescent Theatres, has decided to put Young Buffalo's "Wild West" on the road this season as a fourteen-car show, with two advance cars.

The opening performance will be given here May 14. Fifty Indians will be numbered among the 200 people with the show.

Lone Bill's "Wild West," which made a short tour last season, will be included in the outfit. Peoria will be the permanent quarters of the show.

RINGLING BROS.' OPENING DATE.

Chicago, March 2.

Ringling Bros.' Circus will open its season at the Coliseum, Thursday, April 7, and will take the road three weeks later. The Forepaugh-Sells Bros.' Show will open in some Ohio town, not yet disclosed, April 15. Columbus, the original home of the Sells Bros.' Show, will possibly be selected. Springfield is also reported to be the town.

BILLPOSTERS INJUNCTION VACATED.

St. Louis, March 2.

The Missouri Supreme Court yesterday set aside the injunction of the R. J. Gunning Advertising System against the city of St. Louis in the billboard case and declared legal the ordinance against double decked boards and for a tax on boardings.

Boards must now be limited to fourteen feet in height, fifteen feet from the sidewalk and only fifty continuous feet in length with two feet between each board. Ten to fifteen per cent. of boards now standing are affected.

FREEZING OUT "THE KING."

Toronto, March 2.

Unless the Board of Control shall rescind its order causing all exit doors to be flung open after the performance, theatre musicians declare that no longer can they remain to play "God Save the King" while the audience departs. The musicians say that the blizzards of cold air which sweep through the auditorium not only make it uncomfortable but positively dangerous to their health. The Gayety has already cut out the anthem, and other orchestras will probably follow suit. One player in the Gayety orchestra, two at Shea's, two at the Princess, and two at the Grand are under the doctor's care as a result of the draughts.

As far as the custom of playing "The King" in Toronto theatres is concerned it might as well be abolished, for the average audience starts for the door and nobody stands waiting for the finish as was once the custom.

Richard Pitrot, the foreign agent, is expected to return to New York in a couple of weeks or so. Pitrot has written over that he has booked a lot of acts, but forgot to give the names. While abroad Pitrot said he could give forty weeks over here, but probably forgot to enumerate also. If Pitrot has actually booked anything, it will play the Pantages time.

THE YANKEE GIRL.

It is hardly believable that George V. Hobart wrote the book of "The Yankee Girl" around two vaudeville turns, yet the indications point that way. Throughout the three acts, Harry Gilfoil is afforded opportunities to "work in" his imitations, while Pete Curley and William Halliday have transcripts of their "Battle of Too Soon" (from vaudeville) scattered about. As a matter of fact and record the only real laugh from the dialog in the first act is derived by them from the "Irish Navy" line from the travesty sketch. It is interpolated, as are some songs, principally "Nora Malone" and "Go Tell it to Sweeney."

The latter song was the finale of the second act, when the show was seen. It was the second night Blanche Ring, who entirely dominates the performance sang it. Somehow Miss Ring concluded to dispense with the ensemble after the first chorus, and sang the refrain for several encores of "Sweeney" all alone, a rather unusual proceeding, but Blanche is the "star" without any question of "The Yankee Girl." As Miss Ring is that, so is Mr. Gilfoil the star comedian. He gets his laughs surely, and while the imitation bits happen frequently, growing a bit wearisome to those who know them intimately, the house as a whole is greatly pleased with whatever Mr. Gilfoil does. One number with an automobile was built around his imitation of cranking and starting, while in the early part, Gilfoil just saved a "soda water" by having some liquid suddenly foam up in the apparently empty glass.

"The Yankee Girl" has a story, and is just one act too long. It's always debatable whether any musical comedy should endure for three acts. Two are the proper measure of division. In the "Ring show" at the Herald Square, the first part is all "story." The plot is unloosened there, and a synopsis on the program would have covered it as well.

Miss Ring is the Yankee girl arriving at the Island of Brilliantina to find her father has but a few hours to close a deal for valuable mines. A Japanese, played extremely well by Frederick Paulding, connives with the President of Brilliantina (a comedy character from which William Burress extracts some fun) to defeat the option of the American, the Jap promising the President double the price the option calls for. "The Yankee Girl" is there, however. She has her father's secretary (Mr. Gilfoil) impersonate the parent, and raises \$5,000, in cash in various ways. The ending must have turned out all right.

There are "show girls," "ponies" and just plain choristers. Without stepping from the truthful path, some of the choristers are very plain. Whoever picked some of the girls had a grouch a mile wide the day the picking was done. Among the "show girls" were good looks, and the "ponies" came up brightly. Without many changes of costumes, the production looks well from the "sight" side. The best of all though, either Lew Fields who "presents" or someone else gave up for the moment the idea of "chorus men." All the Fields' show have been running to these pretty boys in the chorus.

The credit for what success "The Yankee Girl" meets must go to Miss Ring. She works extremely hard in the show, and is always on the job, going

so far at one period as to fall down a short flight of stairs for a laugh. As a preventative against failure also, Miss Ring is showing herself in tights. She looks good, but the best thing the tights do for Blanche is to prove that she has lost weight of late. Before the season ends with this show, she will lose some more, for her work must be a great obesity cure. There are several songs sung by her, and a few by others. One is "Whoop Daddy Ooden Dooden Day" by a quintet. That may not be the most silly title ever given to a song, but it's pretty close, and the song is no better.

Dorothy Jardon was very striking all through as a Spanish girl, with a cross between a Spanish and French accent. With accents Mr. Burress ran to German remembrance at times. Miss Jardon had a solo which brought her a couple of encores, her strong voice remaining as vibrant as ever. A couple of programed numbers were not sung, though "Whoop Daddy" was, so there isn't much argument for the absent ones if anybody believed "Whoop Daddy" the best of the three.

Most of the Ring selections had the Irish twang to them. She scored with all, including "Top of the Morning," "Nora Malone" going over late in the evening for a big hit. "Where's Mama" with "business" and a quartet, about broke even with anything for encores.

Eva Francis did quite well when she wasn't singing, and Naomi Dale had a silent but eloquent part, in tights, as a drummer boy, which Miss Ring afterwards assumed for a few moments.

William P. Carleton played the "straight," almost a heavy, instead of a light comedian role which it seems to have been written for, but Mr. Carleton had a couple of songs that he put his good voice into. The better of the duo was "I'll Make a Ring 'Round Rosie," with the girls behind him.

Halliday and Curley were at their best when using material from the "Too Soon" burlesque. Other than that, the author supplied them with very little, and if that little gave any opportunities, they couldn't be noticed.

The production was staged by Ned Wayburn. The production part just averages, without a noteworthy incident, excepting that the setting of the first and third acts are the same. Perhaps that's why there are three acts. Silvio Hein wrote the music, but what music he wrote of course one couldn't tell without inside information.

"The Yankee Girl" passes because Blanche Ring is there to pass it. Without her it would be quite an inferior show in every way.

Sime.

Charles J. Freeman, of the home staff of VARIETY, sails tomorrow (Saturday) for London to take charge of VARIETY's London branch, replacing there his brother Jesse, who will return to the New York office. Both brothers have red hair and look very much alike. They have often been mistaken for each other, both on Broadway and the Strand.

Bert Howard, with five people, will play the new act that Kennedy and Rooney assayed lately, Mr. Kennedy having to relinquish it on account of his health. Mr. Howard (formerly Howard and Lawrence) will open March 28.

CRACKER JACKS.

There is very little difference between this and last season's "Cracker Jacks," although the program says "Bob Manchester's 'New' Cracker Jacks." It was a good all around burlesque show last season and it is just as good a show this season. The troupe looks good on the stage of the new Columbia Theatre, which is the best proof in the world of its worth. There are many shows on the Wheel that will look good in other houses, but when they strike the cheery grandeur of the new theatre will appear cheap in comparison.

The pieces have not been changed and the rule of allowing the girls more prominence than the comedy has been adhered to, with the same satisfying results. The comedy does not get a chance in the opening, but is allowed wide scope in the burlesque. Some is near the edge, but it seemed to be just the sort the large audience at the Columbia Tuesday night was looking for. They laughed heartily at it.

The girls, sixteen in number, are not prize beauties, but they are a good working lot who have been well trained and show a desire to over work rather than to renege. The overwork got into their voices a couple of times and the screaming was uncalled for as well as unpleasant. The dressing is very good. A number of changes have been supplied and the girls carry the good looking costumes in nice style.

The program does not feature any one with the show, although last season Billy Hart and Ruby Leoni, both there now, were given extra prominence. Hart is in front at all times, and manages to secure plenty of laughs in a quiet way. His one number in the opening piece is not nearly as effective as was the burlesque magical bit in last season's show, although it gets him about as much.

Miss Leoni goes in strongly for dress and she certainly has some wardrobe. So many stunning gowns are shown that track was lost, and in tights, well! she sure is some gal.

Frank Harcourt gets in his good work in the burlesque. In the "Dr. Dippy" thing Harcourt keeps Hart looking to his laurels in the laugh department. In the opening piece Harcourt has not enough to do.

Pealson, Goldie and Hill, a singing act in the olio, figure in the small parts during the pieces, none of the trio becoming important.

La Belle Marie doesn't have as much to handle as last season. This is a mistake, for Marie is a clever and likable girl and too valuable to any burlesque show to be in the background.

Lillie Vedder, at the head of the "Cubanola Glide," furnished the musical hit of the evening. Not with the music, however, but rather with an audacious "rag" dance that caught the fancy of the house. Lillie wears a couple of gowns and makes a fine running mate for Ruby Leoni in tights.

Cliff Berzac's Circus was added to the four acts carried in the show's olio, which was the best liked portion of the program at the Columbia.

The Five Peroseccis were also there and enjoyed. Pealson, Goldie and Hill did very well while singing, but the comedy fell rather flat. Unless the laughing

department can be improved the boys will do well to cling to "straight" singing.

La Belle Marie did exceedingly well with her diversified vaudeville specialty. Wire walking, singing and dancing is rather a strange combination, but the girl does all equally well. Frank Harcourt has a peculiar frame up with the chorus girls, called an olio act, but aside from the peculiarity, there is nothing to say in its favor.

Dash.

COLONIAL.

A pelting downpour of rain just at the right time to hurt theatre business achieved that result somewhat Monday night, but there was, nevertheless, a big attendance. Setting apart Gertrude Hoffmann in a class all to herself, where she belongs, the program otherwise embraced acts of value, if not of great renown. Miss Hoffmann, entering upon her second week, supplied one hour of the last half and the audience took another five minutes to vent its enthusiastic appreciation of her cleverness with continued and sincere applause.

The Six American Dancers opened the last half with their finely costumed and spectacular offering, accomplished in "one" with a plush backing to enhance the value of the costuming. The finish of patriotic airs added a red fire element to an exceedingly worthy effort. The Musical Gordon Highlanders (New Acts) followed the delightful hour with Miss Hoffmann.

Opening the show Palfrey and Barton scored heavily, the one-wheel bicycle work of the comedian finishing off finely. Lillian Tyce, in a round of Irish ditties, was warmly applauded and called back for three bows.

"The Toll Bridge" introduced Frankie Carpenter, Jere Grady and Co. in third position, and Miss Carpenter's cleverness brought its many good comedy points to their logical laughs. Grady's interpretation of the palsied old "grouch" is an excellent piece of acting, but the "bit" which the "Co." plays at the start and finish is poorly done. Apart from its comedy merits, the sketch carries a faithful portrayal of rural types, and the audience liked it immensely.

Working in "one" Little Billy pulled down one of the hits of the night. His value would be greatly enhanced if he worked in full stage with massive furniture to emphasize his diminutiveness. He is billed as "vaudeville's tiniest comedian" and with equal license it might be added that he is its cutest. His talents should win him great distinction.

Marion Murray and Co. in "A Prima Donna's Honeymoon" brought the first half to a close with a riot of noise and action which stirred the audience to booms of laughter and won for this dainty and talented player a hit of huge proportions. E. H. Calvert, who plays the husband, passes in the hubbub, but in reading the few serious lines of the sketch his articulation is painful.

The large delegation which stumbled through the darkness to escape the back-number film suggested the thought that the first New York manager who adopts the new scheme of giving pictures with house lights, though subdued, turned on is going to make a hit and prove a benefactor at the same time.

Walt.

PLAZA.

It must be admitted that William Morris is cheating a bit at the Plaza since the admission scale was reduced. This week nothing really happens until "No. 4," when John C. Rice and Sally Cohen come across with their laughing sketch, "A Bachelor's Wife." Again, next to closing, George Lashwood, with his series of songs and costumes change made good a mile, but these two were practically all to support the show.

The attendance Monday evening would be considered fair, despite the ugly weather, but the audience was not enthusiastic except in the cases of Rice and Cohen and Lashwood. The team were placed just before intermission. Lashwood practically stopped the show. The curtain was partly raised for Spellman's Bears while the applause was still at its height and had to be lowered again while the Englishman came forward and made a delightfully graceful speech.

The Breakaway Barlows opened in their neat, quiet acrobatic aerial offering. The girl is an especially youthful and nice-looking young person and the layout of the work holds interest.

Edith LeRoy was "No. 2." She is billed as "the dainty singer of dainty songs," and does not stand out any more than does the billing which has been used time out of mind by good looking and graceful "straight" singers. Miss LeRoy sings three songs without costume changes, leaving the stage for a moment between each while the orchestra plays over a chorus of her last number. She has an agreeable voice and an animated manner and altogether made a charming short item. In the early place she created a favorable impression, but important vaudeville is not made up of such. It is just a light pleasing number in the early part.

Glandower and Manion, in a dramatic sketch, "Christmas on the Comstock" (New Acts) and Caine and Odom (New Acts) followed in the order named. Then came Rice and Cohen in "The Bachelor's Wife," one of their earlier sketches. Mr. Rice stands well to the fore as a farceur, getting his points over quietly but with certainty that no amount of noise and rough-house could accomplish and Miss Cohen plays up to him gracefully. The sketch is a revelation of clean-cut farce acting in the mass of mediocrity that passes for polite farce in vaudeville.

Marshall and King rather let the show down following the intermission, not the right position for them. The girls are playing around for the first time since their return from Cuba. Theirs is a fairly lively dancing and singing item, of which the dancing is the important division. The slither of the pair has a curious bizarre dance in an artistic costume and a lively bit of toe dancing makes the finish.

Spellman's Bears is a simple animal turn. Seven bears are involved in the routine. None does any startling feats, but the half dozen go through their routine smoothly enough and there is a quantity of bright-looking apparatus in evidence. Also, a point which is worth noting, the woman trainer makes a nice appearance in a semi-military suit of brilliant red and silk stockings to match.

Rush.

ALHAMBRA.

A large audience was in attendance at the Alhambra Monday night, although the weather was of the sort that keeps careful people around their own firesides. The program can hardly be rated as a usual Williams combination. It seemed long and draggy, with only a bright spot here and there. As a whole it was received as it was given, with indifference. This was due, as is usually the case, to the headline act doing almost a flop.

Rock and Fulton, the feature act, before they went into the legitimate were vaudeville favorites but, once a vaudeville favorite on this side doesn't mean always a favorite. Their knowledge should have prevented them taking the re-entrance lightly, but evidently it did not. The act frames up about the same as their former specialty with one or two slight changes. They open with a "Swede" number new to vaudeville and not particularly good, especially in the song used. It isn't nearly the opening that the "Lisping Boy and Girl" was. The "Sailor" song and the "Devil Dance," also Rock's "Rip Van Winkle" dance are retained. Miss Fulton has a new "single" not up to her former efforts alone. Their best bit was the dance, with both in evening dress, and this was the only thing that brought any returns. Monday night there were three long waits during the running of the act, that would stop the action of any vaudeville show, let alone an act. The music alone was poor, even though they carry their own orchestra leader. If Rock and Fulton stay in vaudeville they will have to fix things up a bit if they expect to regain their former position.

Dolly Connolly with Percy Wenrich were the real hit of the bill, and it was a hit. The audience after Miss Connolly had sung six songs, demanded another, but the singer wisely refrained, and was satisfied to bow her appreciation after the sign for the next act had been placed. This in the opening after intermission position too. Not the easiest spot on the program.

The Gartelle Bros. are showing in New York for the first time in three or four years, and the boys did very well. They have a good idea for their comedy roller skating, which is nicely worked out.

Joseph Hart's latest "Snap Shots" was "No. 3," and is light entertainment. There is nothing novel or particularly entertaining in the specialty. Six girls beside John McVeigh and Netta Vesta make up the troupe. The act can't go very far as it is.

Trovolo, on second after intermission, went through nicely. A very pretty stage set is employed and the work of the ventriloquist was followed with interest and delight.

Devlin and Ellwood closed the first half with the amusing "Girls from Yonkers" sketch. The sketch and players were well liked.

Sadie Jansell scored when she got to the burlesque part of her imitations. Miss Jansell handles the work so well that it should suggest branching out in this line.

Marshall P. Wilder amused with his stories, evenly distributed between new and old.

Hugh Lloyd was up against not only the closing position, but also a long wait following Rock and Fulton, and it was surprising that he held as many as he did.

Dash.

AMERICAN.

The bill on Monday evening never got started somehow until the finish, when Karno's Comedy Co., in their 'steenth return appearance, played "A Night in an English Music Hall" to as many laughs as they ever did.

The weather, with its rain, dampened the rather large, but not "big," audience inside as well as out, for it was a "cold house," and nothing in the show really threw off the chill.

There was a lot of dancing. It started with that when the Evelyn Sisters (New Acts) opened, and finished up when the feature of the evening, Adeline Boyer (New Acts) tried to dance without any clothes on. Adeline is one of our best wearers of atmosphere, and didn't help William Dillon, who followed, to any extent. Bill has a few eccentricities in dress and some new songs. He made a hit, but not the kind of a one he would have had to his credit if a regular act had preceded him on the program. A "Salvation Army" melody was new; also "Keep It Up," while Mr. Dillon delivered "Hypnotizing Rag" with a swing. All his songs are lively, with lyrics that bring laughter—sometimes at their daring. For this reason, perhaps, Bill keeps in that "kid" number which doesn't belong with him.

Another hit was pulled down by Joe Welch, who gave his monolog with the two young assistants. Welch had a little new matter, but all struck the audience as fresh, and they were laughing continuously. For an encore Mr. Welch gave a new twist for an exit. After telling his last joke, he removed a snuff box from his pocket, took a sniff, then unexpectedly walked off. He could have permitted himself another encore on the applause.

Welch appeared just before "Consul," which closed the flat half. The "monk" is going through the entire routine first seen, with many new tricks added. Unless all other "monks" have improved in proportion "Consul" with the new matter must stand as the premier. A colored man is now the assistant instead of the woman who formerly attended to the details.

After the intermission Hallen and Hayes, with talk and dancing, one working in comedy make-up, caught on, the comedian doing a slow dance, almost a loose one, during which he let go several remarks that brought laughs. They did very well, and were moved up from the place given them at the matinee.

Winsor McCoy with his sketches unaltered, went back to "No. 4" from "No. 8," programed, going well enough. Austin Brothers, with the old Bailey and Austin act, did fairly "No. 2" with the familiar act. Somehow nothing struck the bull's-eye plumb centre.

Nellie McCoy and Sidney James and Co. are also under New Acts. *Time.*

Geo. Homans returned to New York this week, opening offices in the Long Acre Building for the general booking of acts. Mr. Homans will return to Atlantic City every Friday, remaining there until Monday, to look after the aviation meet he is promoting for the seaside on June 16. Charles W. Bennett, who is staying down there for his health, is attending to the details.

R. A. Roberts and Geo. Lashwood leave on the Laurentic Saturday.

BILLY GOULD IN SEATTLE.

By WILLIAM GOULD.

Seattle, Feb. 26.

Here I am in "Siwash" town and if I felt any better I'd sell my life insurance policy and have my pictures taken.

When I registered at the hotel, the clerk asked me if I wanted a room facing 3rd Avenue or one facing Puget Sound. I asked him what the difference was. He said, "A room facing the Sound costs \$1.00 a day more."

I said, "Give me a room facing 3rd Avenue I'm not a sound sleeper."

An old 'Frisco friend of mine is the stage door keeper at the Orpheum. He is known to the profession as "Biddy" Doyle and he is as well known to the "coast defenders" as Sapolio 20 years ago. Biddy and Paddy Hughes were the best jig dancers in the world. Biddy taught me my first song and dance step.

Another old timer, out here, who does nothing but collect rents, is Andy McKee of McKey and Franks. Here is a man that all vaudeville artists should erect a monument too. I'll tell you why. During the Seattle fire in 1888 McKee was an express man and hauled the actors' trunks. During the fire, merchants, especially jewelers, offered him \$1,000 a wagon load to remove jewels and other valuables. Andy's answer was: "The actors come first at twenty-five cents a trunk. After I haul their things I'll talk business to you." Andy was a true friend then and he is today.

Carl Rieter, manager of the Orpheum is also an old school mate of my "hookey days." He is very popular with the Orpheum patrons and all artists playing his house. If all managers treated the artists with the due regard that Mr. Rieter, Mr. Carson (Denver) and Mr. Muller (Spokane) do, it would indeed be a pleasure to walk on to a stage. This goes for nearly all of the Orpheum circuit.

It is a good long laugh to watch some of the "third" class legits that write their mail from "first" class hotels and eat at Dennett's. Most of them are Mansfields in their own minds (in the minds of others they are merely graduates from The Cherry Sisters School of Acting). I ment one in Spokane, he said: "I must have offended Chas. Frohman, unintentionally years ago else I would now be playing under his managerial banner." He made me believe it. Then I saw his performance; now I'm offended just like Frohman.

Who is Tony Pearl working with now? I know he was playing with Scamp Montgomery, but that was the early part of last week.

Oh, how they hate Harry Lauder in this town. Lauder panned the audience, and the papers all of them roasted Lauder to a crisp. The Seattle Post Intelligence went so far as to apologize to its readers for giving Lauder advance notices.

Ted. D. Marks, the father of the Atlantic Ocean, gave Seattleites a rare treat during the two days he was here by walking on the street in his latest English clothes, pinned on behind a flower garden.

VARIETY ARTISTS' ROUTES FOR WEEK MARCH 7

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MARCH 6 to MARCH 13, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"R. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A
Adair Art Grand Fargo N D
Adams Mark Knickerbocker B R
Adams Billy 69 Milford Boston
Addison & Livingston R F D No 3 Palmetto Beach Tampa
Abern Chas Troupe Orpheum San Francisco
Aberna The 3210 Colo Av Chicago
Aitken Bros 284 Bedford Fall River
Aitken Edgar Hastings B R
Alberts Lee 14 Frobel 111 Hamburg Ger
Alburtua & Miller Tivoli Sydney Australia
Aldines The 964 E 62 Chicago
Alexander & Bertles 41 Acre Lane London
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertie Eljoe Oshkosh Wis
Allen & Arnold Majestic Sioux Falls S D
Allen Joseph 423 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B R
Alton & Arliss Girls Will Be Girls
Almera Helen Imperial B R
Alpho Troupe Plaza Phila
Alrona Zoeller Trio 268 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvaretta The Jersey Lillies B R
Alvins The 301 E Wash Springfield Ill
Alvin Bros Ltd Lifters B R
Alvin & Kenney Lady Buccaneers B R
Alvora & Co White's Gaiety Girls B R
American Cowboy Four Rice & Barton B R
Ames & Corbett 978 Gordon Toledo O
Amata Folles Bergere Paris France

AMETA

February and March,
FOLIES BERGERE, PARIS

Amsterdam Quartet Cort Chicago Indef
Anderson & Anderson 829 Dearborn Av Chicago
Anderson & Abbott Co 8966 Mogan St Louis
Andersons Four National Htl Chicago
Apdalis Animals Hippodrome Cleveland
Ardell Lillian Big Review B R
Ardelle & Leslie 19 Broome Rochester N Y
Armstrong Grace 810 Dearborn Av Chicago
Armstrong Geo Behman Show B R
Arnold & Ricker Orpheum Chillicothe O
Arthur Mae 15 Unity Pl Boston
Atkinson Harry 21 E 20 N Y C
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo 12 Lawrence Rd Belling Mas
Avery W B 5006 Forresterville Chicago

B
Bander La Velle Liberty Pittsburgh
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club, 254 W 133 N Y
Baker Chas Miner's Americana B R
Baker Harry 8942 Renow W Philadelphia

BALLERINI'S DOGS

The smart and most remarkable dog act in
vaudeville. No commands given or whip used.
PLAYING ORPHEUM CIRCUIT.

Bandy & Fields 1509 La Salle Av Chicago
Banka Geo S Collinsville Mass
Banyard Flying Shubert Utica
Barber & Palmer Majestic Walla Walla Wash
Barrett Sisters Orpheum Kansas City
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Barry Richards & Co Bennett's Montreal Can
Barnes & Crawford Orpheum Spokane
Barnes Reming & Co 133 W 45 N Y C
Barnes & West 418 Strand London Eng
Barron Geo 2002 5th Av N Y
Bartell & Gardfield 2080 E 53 Cleveland
Barto & McCue 819 W 2 Reading Pa
Barton-Granby & West Sittner's Chicago
Barton Joe Behman Show B R
Bassett Mortimer 270 W 29 N Y
Bates & Neville 93 Gove New Haven
Bates Will Mardl Gras Beanties B R
Baum Will H & Co Keith's Providence
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Dno 3442 Charlton Chicago
Beaman Fred J Hudson Heights N J
Beardley Sisters Union Htl Chicago
Bedell Walter & Co 14th St N Y C

LEO BEERS

PIANOLOGIST.
MARCH 7, GAIETY, SO. CHICAGO.

Doggs & Co Lee Majestic Kalamazoo Mich
Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Belmel Musical 840 E 87 N Y C

Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 681 S Sagamon Chicago
Bellemontes The 112 S Av Chicago
Bellow Helen Big Review B R
Belton Mar Frolicsome Lambs B R
Bennett Margaret Irwin's Big Show B R
Bennett Trio 206 W 67 N Y
Bennett Bros 258 W 65 N Y
Bennett Sisters Miner's Americana B R
Benton & McKensie 714 Taylor Springfield O
Bernstein Bertha Don Ton B R
Bentley Musical 121 Clipper San Francisco
Bentley John O O H Chester Ill Indef
Bentway & Mitchell 4 North W Warren Mass
Berry & Berry Orpheum Spokane
Bertina & Brockway 811 S Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Big Review B R
Blumbos The Orpheum Spokane

Bimm-Bomm-Brrr

Finishing a Four Weeks' Engagement in
HAVANA, CUBA.

Bindley Florence Columbia St Louis
Bison City Four 107 E 31 N Y C
Bisnonnette & Newman R F D No 2 Lockport Ill
Bijou Comedy Trio Watson's B R
Biswett F Miss N Y Jr B R
Bixley Edgar Miner's Americana B R
Black & Leslie 3722 Eberly Av Chicago
Blessings The 36 Kowlingberger Berlin Ger
Bloomquest & Co 3220 Chicago Av Minneapolis
Borelia Arthur 324 Stanton Greenburg Pa
Boothblack Quartet Anderson Louisville
Booth Trio 747 Henry Columbus O
Bonner Bonnie Avenue Girls B R
Bontan Harry & Peter 664 W 61 Pl Chicago
Borden Zeno & Haydn Bros Oh You Woman B R
Borger G Miss N Y Jr B R
Boshell May Columbia B R
Bowles & Co Donat Orpheum Mobile
Bowers Hinkle & Co Orpheum Oakland
Bowers Walter & Crocker Keith's Phila
Bowen Lina & Moll Knickerbocker B R
Bowen Clarence Knickerbocker B R
Bowman Bros Auditorium Lynn
Boyle Bros 14 Majestic Butte
Boynton & Burke Polle's Worcester
Boys in Blue Orpheum Evansville Ind
Brady & Mahoney Grand Pittsburgh
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK MARCH 7, GRAND, PITTSBURG.
Oh! You Dooley & Sales.

Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennan Samuel N 2856 Tullip Phila
Brennon Lillian Miss New York Jr B R
Brianni Romeo O You Woman B R
Brianni Giuseppe Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gordon Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Brinkley The 424 W 30 N Y
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown Benj H Parisian Widows B R
Brown Bros Five B'way Gaiety Girls B R
Brown & Wilnot 71 Glen Maiden Mass
Brown & Farland King Edward Halifax N S
Brown Frank Irwin's Big Show B R

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS"
MARCH 7, HOWARD, BOSTON.

Brown Dick Brigadiers B R
Browning W B Convicts Sweetheart Co Indef
Browning & Lavan 895 Candler Av N Y
Bruce Alfred Sam Devere Av N Y
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 100 Baldwin Elmira N Y
Bryant Mar Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buchanan Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Buncho & Alger 2310 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns Harry Starland Saverton Can
Burns & Emerson 1 Pl Boleiden Paris
Burrows Travis Co 111 E 26 N Y
Butler May Columbia B R
Butler Frank Columbia B R
Burkhardt Chas J Town Talk B R
Burt Wm P & Daughter 133 W 45 N Y C
Burrino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R

Burton Courtney Reeves' Beauty Show B R
Burton H B Orpheum Lima O
Byers & Hermann 3646 Paxton Rd Cincinnati
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byrne Goslon Players Matinee Girls Co Indef

C
Calcedo J A 4 Stone N Y
Caesar Franta Co 112 S Av Chicago
Cahn Pauline Hastings B R
Calcedo Orpheum Memphis Tenn
Cameron Ella & Co Temple Grand Rapids
Cameron & Gaylord 6906 Kennedy Av St Louis
Campbells The Bijou Nashville Tenn
Campbell & Parker 911 N S Vincennes Ind
Campbell Geo Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings Show B R
Campbell Harry Irwin's Big Show B R
Canfield & Carleton Majestic Cedar Rapids
Canfield & Kooper Ltd Lifters B R
Cantway Fred R 6426 Woodlawn Av Chicago

CARLIN AND CLARK

THE GERMAN COMEDIANS.
MARCH 7, MARY ANDERSON, LOUISVILLE.

Carbery & Stanton 112 S Av Chicago
Cardowale Sisters 244 W 59 N Y
Carey & Stampe Colonial Covington Ky
Carillo Leo Poli's New Haven Conn
Carle Irving 4203 No 41 Ct Chicago
Carlin & Clark 14 Orpheum Evansville Ind
Carmen Helen 728 B 151 N Y
Casads Three Darlington Wis
Cassins & La Mar Box 247 Montgomery Ala
Caron & Farnum 235 E 24 N Y
Carters The 921 9 La Salle Ind
Calvert, Mable Sam Devere's Show B R
Carson Bros Folles Bergere Brussels Belgium
Castano Edward Watson's Big Show B R
Caston Willis Ginger Girls B R
Carmen Frank 405 N 163 N Y
Carter Harriet Reeves' Beauty Show B R
Carters The 921 9 La Salle Ill
Casmore Vic Behman Show B R
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio 14 Anderson Louisville
Challis Beverly & Challis 32 Franktown Av Pitts-
burg
Champion Mable Wash Soc Girls B R
Chantrell & Schuyler 219 Prospect Av Bklyn
Chapin Benjamin 14 Majestic Milwaukee
Chapman Sisters & Pick 1629 Milburn Indian-
apolis
Charrelaine Stella Jersey Lillies B R
Chase Dave 90 Birch Lynn
Chase & Carma Princess Houston Indef
Chatham Sisters 419 E 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington
Chester & Grace Jeffers' Saginaw Mich
Chick Great Frolicsome Lambs B R
Childress Grace College Girls B R
Chip & Marble York Htl N Y C
Chubb Ray 107 Spruce Scranton Pa
Church & Springer 96-4 Pittsfield Mass
Chalbone Kay O 224 Security Bldg Los Angeles
Clarke Wilfred 130 W 44 N Y C
Clark Florette Byrnes Bros 8 Bells Co
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clark & Duncan 1203 Prospect Indianapolis
Clark & Verdi Bijou Virginia Minn
Clare Frances Bon Tons B R
Claton Carlos 235 1/2 Av Nashville Tenn
Clayton-Drew Players Majestic E St Louis Ill
Clayton Ethel Bon Tons B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clear Chas Colonial Lawrence
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clement & Miner 115 W 30 N Y
Clever Trio 2120 Arch Phila
Clifford Dave B 178 E 106 N Y
Clifford & Burke Shea's Toronto Can
Clipper Comedy Four 505 W 41 N Y
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Cody & Lynn Tremont Boston Indef
Cohen Tillie 308 W 121 N Y
Coles Three Polly of the Circus
Collins Eddie 5 Reed Jersey City N J
Collins & Brown 14 National San Francisco
Collins & Hawley Yankee Doodle Girls B R

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Comrades Four 884 Trinity Av N Y
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Conroy Kelsey Temple Grand Rapids
Conway Jack Star & Garter B R
Cook Ben Frolicsome Lambs B R
Cook Geraldine 675 Jackson Av N Y
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Cooper James & Lucia Jersey Lillies B R
Cordua & Maud 104 B 14 N Y
Cornalla & Wilbur Chas's Banner Me
Corush Wm A Lyric Ft Worth
Cotton Lolo Family Lafayette Ind
Courtney Sisters Behman Show B R

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Cox Lonso & Co 5511 W Lake Chicago
Coyle & Murrell 8327 Vernon Av Chicago
Coyne Tom Hastings B R
Craig Richy W Cozy Corner Girls B R
Craig Blanche Orpheum Kansas City
Crane Mr & Mrs Gardner Keith's Phila
Crane Finlay Co 191 Elm W Haven Conn
Cree & Co 1404 Borle Av Phila
Cresny & Dayne Orpheum Seattle
Croix Pert Jersey Lillies B R
Crows & Josephine 14 Orpheum Kansas City
Crows & Maye 1818 Huron Toledo O
Cunningham Bob & Daisy 112 B Washington
Champaign Ill
Cunningham & Marion Hippodrome Cleveland
Curtis Carl Hastings B R
Curson Sisters Bennett's Montreal Can

D
Dagwell Sisters Orpheum Kansas City
Dale Dotlie 252 W 38 N Y
Dale & Boyle Hudson Union Hill N J
Daley Wm J 108 N 10 Phila
Daly Frank Sheephead Bay N Y
Daly's Country Choir Hub Boston
Dalton Harry Fen 175 Irving Av Brooklyn
Damsel & Farr The Ducklings B R
Darmody Electric Athens O
Darrow Clyde Knickerbocker B R
Davis Geo T Pat White's B R
Davis Edwards Poli's New Haven
Davis & Cooper 1920 Dayton Chicago

DAZIE

MARCH 18, KEITH'S, COLUMBUS.

Davis Belle Orpheum Lincoln
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter H Bon Tons B R
Dawson & Gillette 844 E 58 N Y
Day William Hastings B R
Dazie Mar 13 Keith's Columbus
De Clairville Sid 1818 Douglas Omaha
De Cotret & Rego Crown Pawtucket B I
De Forest Corlone Imperial B R
De Hollis & Valora Castle Bloomington Ill
De Haven Sextet Orpheum Kansas City
De Mar Zola 746 Prospect Pl Brooklyn
De Mar Rose 807 W 37 Pl Chicago
De Milt Gertrude 746 Prospect Pl Brooklyn
De Mont Robert Co K & P 5 Av N Y
De Mora & Graceta Majestic Houston Tex
De Mario Olympia Paris France
De Muth Henry Fashion Plates B R
De Oesch Mlle M 836 So 10 Saginaw
De Velde & Co Edmond 15 Franklin Norwich Conn
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Yates Denver
De Witts Models 262 W 25 N Y
De Young Tom 156 E 118 N Y
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Tom Lawson

Has nothing to do with this. To investors, I know the parody market and you know I know it. So hark ye, to the tale I tell. The price of parodies is going up! Up, I say, and up I mean, so buy to-day. The property of this mine (The Okum), is increasing every day. They were only four for a dollar to get you in, and now that you are in, up goes the price of pork and Parodies, not this week, but soon; so get in now. Oh, yes, the writers of parodies love the consumers like the Review loves the Telegraph. I intend selling my stock at 4 for one dollar, and when these are all sold Be Ware, but let me know where you will be.

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Dean & Sibley 403 Columbus Av Boston
Deaton Chase W 1834 Bway N Y
Delmar & Delmar 94 Henry N Y
Delton Bros 201 W 38 N Y
Demacos The 824 Walnut Phila
Demolito & Belle Englewood N J
Dunne Walter Mardi Gras Beauties B R
Denton & Le Bouc Pantages Vancouver B C
Diamond & Co 24 E 21 N Y
Destiny 446 16 Detroit Mich
Dickens & Floyd 348 Rhode Island W Buffalo
Diegnan Fred Queen's Aberdeen Scotland
Diehl A S Melchers El Campo Tex Indef
Dilla & Templeton Pantages Seattle
Dillon John Irwin's Big Show B R
Dixie Trio Famous Lyr Newport News Va
Dixons Four 156 S 4 N Y
Dixon Sidonie Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulton Rouge B R
Dodd Emily & Jessie 201 Division Av Bklyn
Dobbs Wilbur Miner's Americans B R
Doherty & Harlowe 423 Union Bklyn
Doherty Sisters Orpheum Salt Lake City
Dolan & Lashar Lyceum Port Arthur Can
Dolan Fox P Imperial B R
Dolce Sisters 240 W 14 N Y
Dolly Twins Midnight Sons Co Indef
Donald & Carson Grand Indianapolis
Donaldson Anna Orpheum Kansas City
Donner Doris Orpheum Canton O
Douglas Myrtle & Bunch of Kids Co
Dove Roy Novelty St Louis
Downey Leslie T Crystal Occamowoc Wis Indef
Doyle Hugh Irwin's Big Show B R
Dreamers Three 1223 No Alden W Phila
Drew Dorothy Orpheum Birmingham
Drisko & Earl Van Buren Htl Chicago
Dunbar Leo 268 Stone Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duff & Walsh Knickerbockers B R
Duffy Thomas H 4926 Margaretta Av St Louis
Dunbar Low Fashion Plates B R
Dunbar Marie Bijon Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunedin Troupe Victoria N Z
Dunham Jack Tiger Lilies B R
Dunn Nellie Irwin's Big Show B R
Dunntrean Troupe 245 W 38 N Y
Dupres Fred Colonial N Y

E

Bagon & Austin Girls From Happyland B R
Barle Euld Irwin's Big Show B R
Barly & Laithe New Century Girls B R
Bdman & Gaylor 1008 So I Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Tom Orpheum Milwaukee
Edwards Fred R Bucklen Htl Ekhart Ind

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Ehrendall Bros & Button Murray Richmond Ind
El Cota Temple Detroit
El Barto 2631 Hollywood Phila
Elton & Clifton Pantages Pueblo Col
Ellis Robt B Star & Garter B R
Ellwood Perry & Downing 924 Harlem Av Balto
Ellsworth Mr. & Mrs 606 8th Av N Y
Emerald Connie 41 Holland Rd Brixton London
Emerald Alice Harper Merry Whirl B R

CHAS.

MAUDE

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Emerson & Baldwin Hippodrome Brighton Eng
Emerson Nellie Bon Tons B R
Emerson Sue Empire B R
Emerson & Le Clear American Cincinnati
Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Empire Edinburgh Scotland
Englebreth G W 2313 Highland Av Cincinnati
English Lillian Oh You Woman B R
Erwin's Great Temple Rochester
Ernest Joe Mardi Gras Beauties B R

Ensor William Hastings B R
Errol Leon Jersey Lilies B R
Erzleben Bert A Shootover Inn Hamilton City Cal
Erwinger Mabelle B 216 S Central Av Chicago
Evellea D Ellis Newella Circus
Evelly Sisters 252 Greene Av Bklyn N Y
Everett Ruth Brigadiers B R
Everett Great Boston Belles B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1821 Vernon Harrisburg Pa
Falardo Joe Oh You Woman B R
Falls Billy A 688 Lyell Av Rochester
Fanall Two 211 E 14 N Y
Farrell Taylor Trio Grand Indianapolis
Faye Elsie & Miller & Weston 14 Orpheum San Francisco
Fays 2 Coley's & Fay Orpheum New Orleans
Felsman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Felber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

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Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Ferrier Dave Americans B R
Ferry The Frogman Poli's New Haven

FERRY

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MARCH 7, POLI'S, NEW HAVEN.

Fiddler & Shelton Orpheum San Francisco
Field Bros Orpheum Sioux City
Fielding & Carlos Panagos Pueblo Col
Fields Joe College Girls B R
Fields & Cows Lyceum Minot N H
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mr and Mrs 14 Temple Detroit
Fisk Gertrude Frolicsome Lambs B R
Fitzgerald & Quinn Bowery Burlesques B R

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Fleming William 26 Slawson Hamilton Can
Floredo Nellie Big Review B R
Fogarty Frank Orpheum St Paul
Follette & Wicks Bachelors Montreal Can
Force Johnny Traymore Casino Baltimore
Ford & Co 800 Fulton Plait Mich
Ford & Miller 26 Brayton Buffalo
Ford & Louie 128 S Broad Mankato Minn
Foster Eleanor Del Prado Htl Chicago
Foster Geo A 8818 E 11 Kansas City
Foster Billy Casino Girls B R
Forrester & Lloyd Majestic Montgomery
Fountain Axela Empire B R
Fountain Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fowler Bertie Htl Lincoln N Y
Fox & Ward Washington Spokane
Fox & Summers 511 10 Saginaw Mich
Fox & Evans Girls' Question Co
Fox Florence 173 Elmora Rochester
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 2833 E 100 Cleveland
Francis Willard 130 W 62 N Y
Francisco's Two Byrnes' 8 Bells Co Indef
Fredericks Musical Poli's Worcester
French Henri Guard Htl N Y
Freeman Bros Reals-Santley B R
Frevoll Fred Littere Haute
Frey Twins Co Victoria N Y
Friend & Downing Chutes San Francisco
Frobel & Ruge 314 W 23 N Y
Frye & Clayton Bon Tons B R
Fullette Gerlie Avenue Girls B R
Furman Radie 1 Tottenham Court Rd London Eng

G

Gaffney Sisters 1407 W Madison Chicago
Gaffney Al 393 Vernon Bklyn N Y
Galles Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner & Vincent Proctor's Albany
Gardner West & Sunshine 24 Elm Everett Mass
Gardner George & Co Proctor's Troy
Gardner Oscar 776 S 4 N Y
Gardiners Three 1968 No 8 Phila
Garson Marlon Keltia's Providence

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MARCH 7, HAMMERSTEIN'S, NEW YORK.

Geiger & Walters Victoria N Y
Gennaro's Band Majestic Little Rock
George & Co Trint. Family Muscatine Ia

Geyer Bert Richmond Ind
Gibson Sydney Orpheum Kansas City
Gilden Sisters Three 756 8th Av N Y
Gilmore Le Moyne & Perry 112 5th Av Chicago
Gilmore Mildred Wash Soc Girls B R
Gilesando Phil & Mills 2001 Madison Av N Y
Gland Marie 41 Howard Boston
Gleson Violet 489 Lexington Waltham Mass
Gleaton Dorothy Oh You Woman B R
Glover Edna May 238 W 44 N Y
Goforth & Doyle 1939 Bway Bklyn N Y
Goldie Jack Cracker Jacks B R
Goldman Abe Century Girls B R
Goldsmith & Hoppe Elbow Bay City Mich
Goodman H V 108 N Y
Goodman Joe 1408 N Randolph Phila
Gordon & Pickens Bennett's Hamilton Can
Gordon Max Beeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Brennan Sam Devere's Show B R
Gordon & Henry Hippodrome Lexington
Gottlob Amy Co Lyric Ft Worth
Gould Stamford 14 Orpheum Minneapolis
Gould Billy 14 Orpheum San Francisco
Gould & Rice 326 Smith Providence R I
Gonid Maxie Avenue Girls B R
Goyt Trio 366 Willow Akron O
Graham & Fraley Ross Sydel B R
Graces Three 418 Grand Bklyn
Grant & Catlin Pat Whites B R
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Hathaway's New Bedford
Gray Henry Reeves' Beauty Show B R
Gray & Graham 34 Bullitt Av Roanoke Va
Great Lester Alhambra N Y
Green Winifred 301 W 45 N Y
Greno Jacques Majestic Birmingham
Griffith Marvellous Columbia Cincinnati
Grilner Charlie A Bunch of Kids Co
Grimm & Swisher Orpheum Cleveland
Grimm & Satchell 255 Ridgewood Av Bklyn
Groomsman Al 532 North Rochester N Y
Gruber & Kew 408 4 Av E Flint Mich
Guhl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Gyner & Valls 86 Carlingford West Green London

H

Hadley Mae E Tiger Lilies B R
Halperin Nau Majestic El Paso Indef
Halseo Boys 21 E 98 N Y
Hall B Clayton 90 Finishing Jamaica N Y
Hall Bros Orpheum Altoona
Hall Gladys R F D Box 92 Jermy Pa
Halfman & Murphy 918 McKean Phila
Halvers P Barry Bay 9 Bath Beach L I

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Hampton Bonnie Bunch of Kids Co
Hanson Jr George 141 Charles Cross Rd London
Hanson Billy 1339 No Hamlin Av Chicago
Hansome 1537 Tremont Boston
Hanvey & Baylies 290 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Star Monessen Pa
Harron Lucille Knickerbocker B R
Hart Maurice 156 Lenox Av N Y
Hart Joe O Miss N Y Jr B R
Hart Billy Cracker Jacks B R
Hart John O Miss New York Jr B R
Harris Harry Bon Tons B R
Harvard & Cornell 166 W 36 N Y
Harvey Harry Hastings B R
Harveys The 302 9 Moundville W Va
Harvey Elsie 140 E 14 N Y
Hascall Lon Behman Show B R
Haskell Loney 47 Lexington Av N Y
Hassan Ben Al Colonial N Y
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hathaway & Siegel 416 Misonori Av Ft Worth Tex
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachan 1347 N 10 Phila
Havthorne Hilda Trent Trenton N J
Hayes & Wynne 418 Strand W C London Eng
Haywood Sisters Orpheum Glasgow Scotland
Haxleton James Wash Soc Girls B R
Heath Frankie Big Review B R
Heim Children Hathaway's New Bedford
Henshaw Harry Moulton Rouge B R
Heid Wilbur Sam Devere's Show B R
Henderson & Thomas 52 Newcomb Boston
Henry Arthur & Leah 423 E 162 N Y

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Herbert Bert Hart's Bathing Girls Co
Herbert Lillian Scenic Hartford Conn
Herdon Lillian Behman Show B R

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Herbert Will F Fay Foster B R
Hereshey De Rue Bros Minstrels
Hertz George Imperial B R
Hesley Great 201 Desmond Sayre Pa
Hill Bros Fay Foster B R
Hill & Ackerman Fay Foster B R
Hill Chas J Cracker Jacks B R
Hillson Violet Imperial B R
Hodges & Darrell 1404 Natalie Av St Louis
Hodges James Novelty St Louis Indef
Hoeft Bros Maywood Ill
Hoey & Mosan Majestic Denver
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Robles Knickerbockers B R
Holden's Mysterious Incubators Eden Musee N Y
Holland Helenia Temple Detroit
Holloways Four Grand Pittsburg
Holliday Dick N Y Hippodrome Indef
Holman Harry Lyric Buffalo
Holman Bros Idea Fond in Lac Wis
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W O Eng
Hope Irma Oh You Woman B R
Hopkins & Axtell Orpheum St Paul
Hoy Fred 326 Littleton Av Newark N J
Horton & La Triska K & P 5th Av N Y
Hotelling Edward 587 So Division Grand Rapids
Hood Sam Majestic Shreveport
Hoover Lillian Byrnes 8 Bells Co
Hornman Haymarket Chicago
Howard & Co Bernice Majestic Charleston S C
Howard Bros 229 W 38 N Y
Howard & Butler 423 So 8 Phila
Howard & Harris Vaudeville Club London Eng
Howard & Howard Olympic Chicago
Howard's Dogs Orpheum Kansas City
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulton Rouge B R
Hoyt & McDonald National Htl Chicago
Huegel & Quinn 536 Rush Chicago
Hughes Musical Trio Webster Mass
Hughes Mr & Mrs Gene 601 W 135 N Y
Hughes Florence Fay Foster Co B R
Hubert & De Long 2724 Gladys Av Chicago
Hunter Ethel 4029 Troost Kansas City
Huntress Family Fargo N D
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine Hipp Huntington W Va
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lausale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Mo
Hylands Three 22 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

I

Imperial Sextette Irwin's Big Show B R
Ingram Beatrice 59a Reeve Pl Bklyn
Ingrams Two 519 1/2 Story Boone Ia
Iolan Sisters 9 E Indiana Chicago
Ireland Fred Dainty Duchess B R
Irwin Flo 217 W 45 N Y
Irving Pearl Indian Lane Canton Mass
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 Jerge & Hamilton 892 Mass Av Buffalo
 Jess John W Lid Lifters B R
 Jewel Orpheum Lincoln Neb
 Jewell & Barlowe 3662 Arlington Av St Louis
 Jopey Lydi Oh You Woman B R
 Johnson Honey Colonial Indianapolis
 Johnson Bros & Johnson 685 Boyden Camden N J
 Johnson Sable Orpheum Budapest Indef
 Johnson Clarence Queens Aberdeen Scotland
 Johnson & Mercer 612 Joplin Mo
 Johnstons Musical Poll's New Haven Conn
 Jolly Will & Co 223 W 43 N Y
 Jones Grants & Jones 2366 Dearborn Chicago
 Jones Maude 471 Lenox Av N Y
 Jones & Deely Maryland Baltimore
 Jones Johnnie 502 E 8v N Y
 Jones & Whitehead 83 Boyden Newark N J
 Jones Bobbie A Bunch of Kids Co
 Jordan Alice Reeves' Beauty Show B R
 Jordons Four Casino Washington
 Joy Alito Hon Tons B R
 Julian & Dyer Saratoga Htl Chicago

Karrell 112 S E Chicago
 Kartello Bros F J Powers Co
 Kaufman & Sawtelle Moulton Rouge B R
 Kaufman & Kentworth 236 E 35 Chicago
 Kaufman Bros Colonial N Y
 Keeley Lillian Fashion Plates B R
 Keeley Bros Orpheum Budapest Austria
 Keeley & Parks 153 W 100 N Y
 Keene & Adams 418 Strand W C London
 Kelley Mike J Frolicsome Lambs B R
 Kelfe Zena Majestic Houston Tex
 Kelley & Wentworth Grand Portland Ore
 Kelso & Leighton 1549 S Av Troy N Y
 Kelly Walter C Orpheum Oak'and

MIGNONETTE KOKIN

March 7, E. & P. 8th AVE., NEW YORK.

Keller Jessie Columbia Girls Co Br
 Kendall Chas & Maudie 123 Alfred Detroit
 Kenna Charles Orpheum Los Angeles
 Kennedy Will J Behman Show B R
 Kennedy Maud Sam Devere's Show B R
 Kenton Dorothy Monte Carlo France Indef
 Keogh & Francis Orpheum Cincinnati
 Kittles Band Alexandria Egypt
 Kidders Bert & Dorothy 1274 Clay San Francisco
 King & Thompson Sisters Commercial Htl Chicago
 King Alice M Tiger Lillies B R
 King Margaret Behman Show B R
 King Violet 14 Orpheum San Francisco
 King Bros 211 4 Av Schenectady
 Kingsbury The 1553 Bway N Y
 King Bros 211 4 Av Schenectady
 Kiralfi Bros 1710 S Av Evansville Ind
 Kitamura Troupe Orpheum Bklyn
 Klein George Hastings B R
 Klein Ott Bros & Nicholas Rose Sydel B R
 Klein & Clifton Bijou Winnipeg Can
 Knight Bros & Sawtelle Orpheum Des Moines
 Kollins Stuart 3301 Bway N Y
 Koler Harry 1 Queen of Jardin de Paris B R
 Koners Bros Jacques Waterbury
 Koppa The 117 W 23 N Y
 Kramer Bruno Trio 104 E 14 N Y
 Kraton John Queens Aberdeen Scotland
 Kratons The 418 Strand London Eng

IN VAUDEVILLE.

KRESKO AND FOX

Prattling Pals. JAS. PLUNKETT, Agent.

Krunch Felix Miner's Americans B R
 Kuhn Three White 1553 Michigan Av Chicago
 Kurtis Busse & Dogs Emply Peterson N J
 Kuryilo Edward J Poste Restante Warsaw Russia
 Kyle & Co Ingram Grand Cleveland

Lafayette Two Oshkosh Wis
 Laird Major Irwin's Big Show B R
 Lake & Stevenson Bon Tons B R
 Lake John J Dainty Duchess Co B R
 Lane & O'Donnell 271 Atlantic Bridgeport Conn
 Lane Eddie 305 P 73 N Y
 Lancaster Mr & Mrs Tom New Castle Del
 Lancaster & Miller Acme Olympia Wash
 Lampe Otto W Villa Rosa Alhacen N J
 Lang Agnes care Geary Almore Moscow Sydney
 Langdon Lucille, Majestic Jacksonville Fla
 Langdons The 704 S Av Milwaukee
 Langill Judson Big Review B R
 Langton Joe 102 So 51 Phila
 Lansford Jeanne Reeves' Beauty Show B R
 Lanslins The 210 No Broadway Baltimore
 La Anto Girl 123 Alfred Detroit
 La Belle Troupe Dainty Duchess B R
 La Blanche & Baby La Blanche 731 S Baltimore
 La Clair & West Crescent Sydney N S
 La Delles Four 123 2 Decatur Ind
 La Fleur Joe 67 Hanover Providence
 La Gusta 224 E 42 N Y
 La Marr Harry William Tell Htl Boston
 La Maze Quail & Tom 545 Kosciuszko Bklyn
 La Maze Trio 274 Barbary Bklyn
 La Mont Janet Wash Soc Girls B R
 La Moines Musical 332 S Baraboo Wis
 La Noie Ed & Helen 1707 N 15 Phila
 La Van Houten Frivolities of 1915 B R
 La Vera Paul 27 Monroe Albany
 La Petite Revue Kelt's Providence
 La Ramb & Scottie 162 Griffith Johnstown Pa
 La Rose Bros 107 E 31 N Y
 La Tell Bros Temple Grand Rapids Mich
 La Tour Irene 78 Burnett Newark N J
 La Touka Phil 135 W 22 Los Angeles
 La Van Harry Big Review B R
 La Vere Ethel Fashion Plates B R

La Vern Dorothy Alamo Charlotte N O
 Larellas Ploerts Hippo N Y Indef
 Larose 226 Bleeker Bklyn
 Larriove & Lee 23 Shuter Montreal Can
 Larsen Riva Troupe Pantages' Seattle
 Laveen & Cross Orpheum Oakland Cal
 Lamb's Manikins 1209 Wilson Av Chicago
 Lavards Lillian 1209 Union Hackenack N J
 Lawson Chinese Bobinson Cincinnati
 Le Dent Frank 418 Strand London Eng
 Le Roy & Adams 1812 Loesel Av Erie Pa
 Le Roy Chas 1806 N Gay Baltimore
 Le Clair Harry 245 W 134 N Y
 Lee Minnie Miner's Americans B R
 Lee Margaret Bon Tons B R
 Lee Sisters Tiger Lillies B R
 Lee Frank Cracker Jacks B R
 Leo Jolly Wilton Baltimore
 Leo Jolly 217 Pitney Av Atlantic City
 Lee J Our New Minister Co Indef
 Lee Frank Innocent Girls B R
 Leahy De Rue Bros Minstrels
 Leick & Keith Palace Plymouth Eng
 Leigh Andrew Columbia B R
 Leonard Eddie Orpheum Sioux City
 Leonard & Phillips 1495 E 85 Cleveland
 Leonard Jas & Sadie Maryland Baltimore
 Leonard & Drake 1099 Park Pl Bklyn
 Leoni Ruby Cracker Jacks B R
 Les Jundts 523 E Richard Dayton O
 Leslie Geo W Family Livingston Mont
 Lester Bert Cheureuil Oakland
 Leslie Hazel Cherry Blossoms B R
 Leslie Mabel E Cherry Blossoms B R
 Lesso Poll's Worcester
 Lester & Kellert 14 Orpheum Memphis
 Lester Wm Brigadiers B R
 Levitt & Falls 412 Cedar Syracuse
 Lewis Phil J Lyric Nashville
 Lewis & Harr 141 W 16 N Y

BERT LESLIE

KING OF SLANG.
 MARCH 7, ORPHEUM, OAKLAND.

Lewis Andy Mardi Gras Beauties B R
 Lewis Walter & Co Orpheum Des Moines
 Lewis Harry Imperial B R
 Lewis & Green Pat White's B R
 Lewis Little Knickerbocker B R
 Le Witt Ashmore & Co 112 S Av Chicago
 Linden May Florine College Girls B R
 Lindley & La Pointe 123 Live Oak San Antonio
 Lincoln Military Four 679 E 24 Paterson N J
 Lingard & Walker Orpheum Cooper Mt Vernon O
 Linton Tom Empress Cincinnati
 Lissner Harry Hastings B R
 Livingston & Co Murray Star & Garter B R
 Lloyd & Castano 104 W 61 N Y

NOTICE

Due to the complex booking conditions and the lateness when many acts receive an assignment for the following week, acts now playing without a continuous route may place a permanent address in VARIETY'S Route Sheet for the remainder of the season.

Lockwood Monroes Americans B R
 Logan Tim Knickerbocker B R

LONG and COTTON

"The Banker and the Thief,"
 By Tille Akersstrom.
 SULLIVAN AND CONSIDINE CIRCUIT.

Londons Four Empire Toledo
 Loraine Oscar Trent Trenton
 Lowe Musical Bijou Duluth Minn
 Lower F Edward Hastings B R
 Luce & Luce 926 N Bond Phila
 Luckie & Yost O H Peterson

LUTZ BROS.

Direction PAT CASEY

Lottinger-Lucas 536 Valerita San Francisco
 Lynch Hazel 355 Norwood Av Grand Rapids
 Lynn Roy Box 62 Jefferson City Tenn

M

Macdonald Sisters 12 Bache San Francisco
 Mackey James P Jersey Lillies B R
 Mackey Frank Columbia B R
 Mack & Douglas Co Majestic Birmingham
 Mack & Co Lee 600 N State Chicago
 Mack Two Lady Buccaneers B R
 Macy Maud Hall 2518 E 26 Sheepshead Bay N Y
 Maddox Richard O Candy Kids Co
 Mahr Patsy Pat White's B R
 Malaise Alice Irwin's Big Show B R
 Makarenko Troupe Orpheum Atlanta
 Malcolm Emma & Peter Melrose Minn Indef
 Mangan Troupe 120 E 127 W 22 N Y
 Manikich Troupe Frolicsome Lambs B R
 Mann & Franks Box 361 Chicago
 Mann Sam Tiger Lillies B R
 Manne Joe Reeves' Beauty Show B R
 Manning Frank 355 Bedford Av Bklyn
 Manning Trio 70 Clancy Grand Rapids
 Mantello Maids 3413 S Colby Av Everett Wash
 Mannen Edward Irwin's Big Show B R
 Mantilla Roelia Htl Normandie N Y
 Marathon Comedy Trio Majestic Rochester Pa
 Marks Dorothy So Fairburg N Y
 Mardo & Hunter Cozy Corner Girls B R
 Marie La Belle Cracker Jacks B R
 Marie La Belle Cracker Jacks B R
 Marimba Band 324 W 14 N Y
 Marine Comedy Trio 187 Hopkins Bklyn
 Marlon Miss Wash Soc Girls B R
 Marlon Dave Dreamland B R
 Mario Trio Empire Newark N J
 Marlow Lou Cracker Jacks B R
 Marlowe Myers & Muri Orpheum Oll City Pa
 Marnello Marnints Hippo N Y Indef

Marr & Evans Robinson Crusoe Girls
 Marston Twina Columbia Erie
 Marsh & Middleton 19 Dyer Av Everett Mass
 Martel Lawins Uno Lyceum London Eng Indef
 Martella & Aspril Bros 911 Eldridge W Collingswood N J
 Martell & Brigadiers B R
 Martell Marie 2088 Sutter San Francisco
 Marton W. Brigadiers B R
 Martin Dave & Percy Chutes San Francisco
 Martin Wm Fashion Plates B R
 Martinette & Sylvester Majestic Milwaukee
 Martinez & Martinez Ft Collins Ft Collins Colo
 Marshall Bros Lyric Catlettsburg Ky
 Marvin Bros Jacques Waterbury
 Mason Mr & Mrs Sidney 256 W 39 N Y
 Matheide & Elvira Star Tarentum Pa
 Mathieson Walter O H Hammond Ind
 Matthews The O H Lowell Mass
 Matthews & Ashley 308 W 42 N Y
 Maussey Wm Oh You Woman B R
 Mason Norlie Miner's Americans B R
 Mayne Elizabeth H Lid Lifters B R
 May Four Musical Orpheum Zaneville O
 Maxima Model No 1 Majestic Houston
 McCarty Harry Brigadiers B R
 McCabe Jack New Century Girls B R
 McCann Geraldine & Co 706 Park Av Johnstown Pa
 McClain Clyde 3821 Madison Av Pittsburgh
 McConnell & Simpson Columbia Louisville
 McCormick & Irving 910 W 178 N Y
 McCane & Grant 638 Benton Pittsburg
 McGarry & McGarry Majestic Little Rock
 McGee Joe B A Fields' Minstrel
 McGarry & Harris 521 Palmer Toledo
 McDonald Michael Oh You Woman B R
 McDowell John & Alice 627 6 Detroit
 McInerney James Columbia B R
 McRae Tom Empire B R
 McWaters & Tyson 471 80 Bklyn
 Meier & Mora S C Bldg Seattle
 Melody Lane Girls Orpheum Seattle
 Melrose & Ingram 929 Main Carey O
 Melrose & Kennedy 448 Park Av Bridgeport
 Mendel 18 Adam Strand London
 Menetekel Orpheum Owensboro Ky
 Meredith Sisters 146 W 68 N Y
 Merriman Sisters Marathon Girls B R
 Merrick Thom Imperial B R
 Merrill & Otto Bronx N Y
 Merrill Beale L Stimbom Cinderella Co
 Merriman Sisters Marathon Girls B R
 Merrill Hal Grand Indianapolis
 Methren Sisters 12 Fulton Springfield Mass
 Miles P W Dainty Duchess B R
 Middleton Gladys 4517 Prairie Av Chicago
 Miller & Du Bois Palace Htl Chicago Indef
 Miller & Tempest Pat White's B R
 Miller Ford 26 Braxton Buffalo
 Miller & Mack 2841 Federal Phila
 Miller & Princeton 58 Olney Providence
 Miller Helen Frolicsome Lambs B R

Miller Frank Oh You Woman B R
 Millman Trio Orpheum Spokane
 Mills Joe B Lady Buccaneers B R
 Millar & Morris Majestic Norfolk
 Minstrel Four Morning Noon & Night B R
 Mintz & Palmer 1805 N 7th Phila
 Miskel Hunt & Miller 108 14 Cincinnati
 Moll Rudy Knickerbocker B R
 Montague Mona P O Box 207 Tuolumne Cal
 Montague Harry Fashion Plates B R
 Montambo & Bartelli Majestic Des Moines Ia
 Montgomery Marshall Orpheum St Paul
 Montgomery Frank & Co Orpheum Oll City Pa
 Moran Pauline Orpheum Denver
 Morgan Bros 2525 E Madison Phila
 Morgan King & Thompson Sis 608 E 41 Chicago
 Morgan Los Fashion Plates B R
 Moore Eddie Imperial B R
 Moore Mabel V Atlantic Highlands N J
 Moore Miss Brigadiers B R
 Mordant Hal & Co Del Prado Htl Chicago
 Morrell Frank Proctor's Albany
 Morris & Morton 1808 St John's Pl Bklyn
 Morris Mildred & Co 250 W 85 N Y
 Morris & Shwood Sisters Billy Pantages' Van couver B O
 Morris Johnny Reeves' Beauty Show B R
 Morris Bros 132 N Law Allentown
 Morris Edwin Reeves' Beauty Show B R
 Morton Ed Orpheum Wilkes-Barre
 Morton Paul Rathskeller Jacksonville Indef
 Moto Girl Empire Hoboken
 Mowatta Five Peerless Orpheum Los Angeles
 Mullers Four Polyrama Habanero Havana Cuba
 Mulford Arthur D Shea's Buffalo
 Muller & Correll Mar 14 Star Bklyn
 Muller Maud 601 W 151 N Y
 Mulvey Ben L Greenpoint Bklyn
 Murray & Mack Orpheum Memphis
 Murray Bill L A Reeves' Beauty Show B R
 Murray Elizabeth Poll's Meriden Conn
 Murray & Alvin Grand Alhbi Co
 Musketiers Three Tiger Lillies B R
 My Fancy 12 Adam Strand London
 Myers & MacBryde 102 6 Av Troy N Y

N

National Four Jersey Lillies B R
 Nazario Nat & Co 2101 Tracy Av Kansas City
 Neff & Starr She's Toronto Can

THIS WEEK, LOWELL, MASS.
JOHN NEFF
CARRIE STARR
 MARCH 14—KEITH'S, PROVIDENCE.
 MARCH 21—MARYLAND, BALTIMORE.

Nelson J W Miss New York Jr B R
 Nelson Chester Americans B R
 Nelson Bert A 1942 N Humboldt Chicago
 Nelson-Oswald & Berger Miss New York Jr B R
 Nelson John Dainty Duchess B R
 Nelson Frank Dainty Duchess B R
 Nelson Edwin L Oh You Woman B R
 Nennelle Mills Del Prado Htl Chicago
 Nervas Three 335 W 39 N Y
 Newell & Niblo Majestic Butte
 New Pianopheds Colonial Lawrence
 Niblo Victor Schumann Berlin Ger
 Nicholas James Big Review B R
 Nicholas Nelson & Nicholas Majestic Charleston S O
 Noble & Brooks Vanity Fair B R
 Nolan Tom Empire B R
 Nolan Fred Columbia B R
 Nonette 154 Henry Bklyn
 Norries The Vaudeville Plymouth Mass
 Norton O Porter 6342 Kimbark Av Chicago
 Norton Ned Fads & Follies B R
 Norwalk Eddie 505 Prospect Av Bronx N Y
 Now Bertha 178 W 77 N Y
 Nossen Sir Maryland Baltimore
 Nowlin Dave Kelt's Columbia
 Nugent J C Majestic Ft Worth

O

O'Brien J Miss New York Jr B R
 Odell & Kinley Orpheum Harrisburg
 Odell & Gilmore Orpheum Portsmouth O
 Odmont Mitti 3285 Bway N Y
 Ohele Joseph Columbia B R
 Okabe Family 29 Charing Cross Rd London

Mr. and Mrs. W. W. O'BRIEN

20th Century Comedy Couple,
 SULLIVAN & CONSIDINE CIRCUIT.

Olmstead Jessie Columbia B R
 Omega Trio Columbia Erie
 Onlaw Gus 418 Strand London
 O'Day Billy Behman Show B R
 O'Neill Tommy Pat White's B R
 O'Neill Jas Empire B R
 O'Neill Ray B 228 23 Av Milwaukee
 O'Neill Trio Colonial Williamsburg Pa
 O'Neill Harry Empire B R
 O'Neill & Regenery 592 Warren Bridgeport
 Opp Joe Kentucky Belles B R
 Orbanany Irma Empire Cincinnati
 Orden Kitty Irwin's Big Show B R
 Orletta May Miss New York Jr B R
 Orr Chas F Cort Chicago Indef
 Osborn Dola 335 No Willow N Chicago
 Oswald Wm Miss New York Jr B R
 Ott Phil 178 A Tremont Boston
 Owen Dorothy Mae 3047 90 Chicago

P

Palme Esther Mile 121 E 46 Chicago
 Pantser Willy Orpheum Salt Lake City
 Pantser Jewell J 14 Orpheum Salt Lake
 Parada Billy O N 1 Htl L'Assomption P Q Can
 Parshley 34 E 41 N Y
 Parvis Jr Geo W Lyric Catlettsburg Ky
 Parvis Dick Ellis Nowlin Circus
 Pastor & Merle Hartford Htl Chicago
 Paterson Al Tiger Lillies B R
 Paull & Rybicka 259 County New Bedford
 Pauline Danville N Y
 Paulinetti & Pigno 4824 Wain Frankford Pa
 Pearl Katherine Wine Woman & Song B R
 Pearl Violet Wine Woman & Song B R
 Pearson & Garfield 25 W 85 N Y
 Pederson Bros 635 Greenbush Milwaukee
 Pealson Gilbert Cracker Jacks B R
 Pellinetti & Pigno 4824 Walnut Phila
 Pealson Goldie & Hill Cracker Jacks B R
 Pelots The 161 Westminster Av Atlantic City
 Pearce Sisters Three 125 Lane Seattle
 Pepper Twins Lyceum
 Peres Six Hippo N Y Indef
 Perry Frank L 747 Buchanan Minneapolis
 Person & Halliday Grand Victoria B O
 Peter the Great 422 Bloomfield Av Hoboken N J
 Phillips Joe Queen of Jardin de Paris B R
 Phillips Mondane 258 W 44 N Y
 Phillips Harry Fashion Plates B R
 Phillips Samuel 316 Clason Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION
 Tremendous success. Held over for second week. Pantages' Theatre, Seattle.

Pierce & Malase Irwins Big Show B R
 Pierce Frank Irwin's Big Show B R
 Piccola Midgets 418 Strand W C London Eng
 Pike Lester Mardi Gras Beauties B R
 Pike & Calane 973 Amsterdam Av N Y
 Piroscopia Family Cracker Jacks B R
 Pissano Yen O H Nashua N H
 Pissano Fred A 30 West Gloverville N Y
 Plunkett & Ritter 19 Billerica Boston
 Polard Gene Columbia Girl B R
 Potter & Harris Gaiety So Chicago
 Potts Bros & Co Lyric Dayton
 Powell Eddie 2311 Chelsea Kansas City
 Powers Elphants 745 Forrest Av N Y
 Powers John & Jessie Star & Garter B R
 Powers Max Reeves' Beauty Show B R
 Powers Great Andrews Lowell Mass
 Prices Jolly 1620 Arch Philadelphia

JANET PRIEST

And "THE HOLLAND REUNITES,"
 MARCH 7, TEMPLE, DETROIT.

Primrose & Polhoff Avenue Girls B R
 Primrose Quartette Van Buren 111 Chicago
 Prince Harry Knickerbocker B R
 Priest & Holmes Janet Temple Detroit
 Proctor Sisters 1113 Bklyn
 Pryor Kate Jersey B R
 Pucks Two The 106 E 80 N Y
 Purvis Jimmy New Century Girls B R

Quigg & Nickerson Frolicsome Lambs B R
Quish Mattie 585 Bush Chicago

Raimund & Good 3444 Elstine Pl Chicago
Rainbow Sisters 840 14 San Francisco
Ralaude & Ralaude Box 290 Cumberland Md
Ranney Adele Sam Devere Show B R
Ranf Claude Majestic Montgomery Ala
Ransley Mabel Kansas City
Ransley & Weis 524 Grant Camden N J
Rastus & Banks Apollo Wien Austria
Ratella The 637 Petonouex Montreal
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Raymond Ruby & Co Keith's Phila
Raymond Clara Imperial B R
Raymond Alice Empire Nottingham Eng
Rawson Guy Bon Tons B R
Readings Four Orpheum Deuver
Ready G Ellis Nowlin Circus
Redford & Hadley Tiger Lillies B R
Redford & Winchester Bronx N Y
Redner Thomas & Co 972 Hudson Av Detroit
Redway Tom 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed Bros 56 Saxton Dorchester Mass
Reed Chas E Tiger Lillies B R
Reed & Earl Bell Oakland
Reid Pearl Columbia B R
Reid Jack Clark's Runaway Girls B R
Reiff Bros & Murray Keith's Providence
Reiff Clayton & Reiff Hippodrome Lexington
Reilly Lillian Irwin's Big Show B R
Riesher & Gores Pantages' Bellingham Wash
Reeves Billy Follies of 1909
Reeves Al Reeves' Beauty Show B R
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renaldas The 2664 Sutter San Francisco
Renshaw Bert Graun Columbia B O
Reynolds Abe Miss New York Jr B R
Rhoades & Engel 223a Chauncey Bklyn N Y
Rianos Four Freeport L I
Rice & Cady Star & Garter B R

JOHN C. SALLY RICE AND COHEN

Permanent address, 306 West 121st St., New York.

Rice Frank & True 6340 Vernon Av Chicago
Rich & Howard 432 E 9 N Y
Rich & Rich 211 W 43 N Y
Richard Bros 917 Bway N Y
Richards & Co William Bennett's Montreal Can
Richards Great Mozart Elm N Y
Richards Sadie Moulin Rouge B R

4-RIANOS-4

THIS WEEK (FEB. 28), HAMMERSTEIN'S.

Riggs Charlie Bon Tons B R
Riley & Ahearn O H Wimpel Can
Ring & Williams 2450 Tremont Cleveland
Ring & Bell Metropolitan Minstrels Indef
Rio Al O Orpheum Oakland
Ripon Alf 545 E 87 N Y
Ritchie Gertie 215 Grey Buffalo
Ritter & Foster Hippodrome Leeds England

BILLIE RITCHIE

"THAT DIFFERENT DRUNK."

Robbins Billy O Reeves' Beauty Show B R
Roberts Edna Irwin's Big Show B R
Robinson Thomas Irwin's Big Show B R
Robinsons The Majestic St Paul
Rohlach & Childress 950 No Clark Chicago
Rocamora Ensaime Tolly's Bridgeport Conn
Rock & Roj 1610 Indiana Av Chicago
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rosey O W 1821 So Wichita Kan
Rose Clara 6025 47 Bklyn
Rose & Ella Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Roseuthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Palace Hnl England
Ross Frank Trocadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel Orpheum Slonx City Ia
Russell & Church Mar 14 Bennett's Ottawa
Russell James Irwin's Big Show B R
Russell-Noss Bertha 172 W 77 N Y
Rutherford Jim & Co Wigwam San Francisco

THOS. J. RYAN-RICHFIELD CO.

MARCH 14, ORPHEUM, MINNEAPOLIS.

Ryan Richfield Co 14 Orpheum Minneapolis
Ryno & Emerson 161 W 74 N Y
Ryno Jack Empire B R

Salmo Juno Hippodrome Rotherham England
Sanders & La Mar 1327 5 Av N Y
Sanderson Co 980 Salem Malden Mass
Sanford Jere Bijou Oshkosh Wis
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 918 Longwood Av N Y
Schilling Wm 1000 E Lawrence Baltimore

Schrode & Mulvey Majestic Saginaw Mich
Scintella 588 Lyell Av Rochester
Scott & Davis Majestic Charleston S C
Scott & Yost 40 Morningside Av N Y
Seymour Sisters 2425 N Napa Phila
Shannon Lavinia Majestic Chicago
Shea Thos F 3664 Pine Grove Av Chicago
Shedman's Dogs Dumont N J
Sheldon Viola Hastings B R
Shepard & Co James C 1004 Madison Av N Y
Sherlock & Van Dallo 514 W 135 N Y
Sherlock & Holmes 1885 Ellis San Francisco
Sherman & De Forest Trevett Chicago
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Westworth Av Chicago
Sidini Cedartown Ga
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Slatts Willard & Co 6435 Ellis Av Chicago
Slater & Finch 10 N 3 Vincennes Ind
Smith & Brown 1324 St John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill 133 W 24 N Y
Smith Larry Wash Soc Girls B R
Snow Ray Majestic Seattle
Snowden Marie Cooper Mt Vernon O
Snyder & Buckley 164 Foxall Bklyn
Socrant Bros Three 558 Sixth Detroit
Spaulding & Dupree Box 235 Osmine N Y
Spencer Billy Tiger Lillies B R
Splasell Bros & Co Majestic Johnstown Pa
Sprague & McNece 632 No 10 Phila
Springer & Church 96 4 Pittsfield Mass
St Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Sutter San Francisco
Stadium Trio Great 211 E 14 N Y
Stafford & Co Frank Columbia Cincinnati
Stafford & Stone 624 W 139 N Y
Stanley Vincent F Oh You Woman B R
Stedman Al & Fannie 686 Sixth So Boston Mass
Steger Beasie 1534 Bway N Y
Steinert Thomas Trio 631 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterna Al 1035 Main Phila
Stevens & Moore Rice & Barton B R
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stewart & Earl 39 Curtis Av Woodburg N J
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stickney's Dogs 4000 Main Phila
Stubblefield Trio 5508 Maple Av St Louis
Stutzman & May 619 Wash Williamsport Pa
Sugimoto Japs Troupe Colonial Richmond Va
Sullivan Bros Four Chutes San Francisco
Sully & Hussey Orpheum Leavenworth Kan
Summers Allen 1956 Division Chicago
Sumbas Three Avenue Girls B R
Surnael & Resall Majestic Houston
Swan & Bamard Golden Crooks B R
Swat Milligan 225 W 38 N Y
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Syts & Syts 140 So Front Phila

Tangley Pearl Orpheum Lima O
Tambo & Tambo Majestic Chicago
Taylor Carey E Canino Louisville Indef
Taylor Mae Grand N Y
Taylor Fred Brigadiers B R

EVA TAYLOR

AND HER COMPANY.
MARCH 7, ORPHEUM, KANSAS CITY.

Temple & O'Brien 16 W Duluth Minn
Temple Quartet Lyric Dayton O
Terrill Frank & Fred 16 W 2 Duluth Minn
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R

TAMBO AND TAMBO

Double Tambourine Spinners
MARCH 7, AMERICAN, CHICAGO.

Thompson Amy Wash Soc Girls B R
Thompson Ray Hippo N Y Indef
Thompson Harry 112 Covert Bklyn
Thordyke Lillian 246 W 88 N Y
Thornton Geo A 395 Broome N Y
Thorne Mr and Mrs Harry 288 St Nicholas Av N Y
Those Three 223 Scott San Francisco
Thurston George Imperial B R
Thurston Nellie Irwin's Big Show B R
Thurston Great Bijou Minneapolis
Tidney Degan Cracker Jacks B R
Tinker G L 776 E 8 Av N Y

TORCAT

AND FLOR D'ALIZA
PLAYING PANTAGES' CIRCUIT.

Toledo Sidney Orpheum Mansfield O
Torleys The Monumental Baltimore
Tops Topsy & Tops Chase's Washington
Touhey Trahnal A Ellis Nowlin Circus
Tracy Julia R Globe Chicago
Travers Belle 210 N Franklin Phila
Travers Phil Orpheum Oakland Cal
Tremaines Musical 230 Caldwell Jacksonville

TROVATO

SENSATIONAL VIOLINIST.

Tucker Tillie Matinee Girl Co Indef
Tunis Fay Soul Kiss Co
Turners Musical Princess Columbus O
Tuscano Bros Majestic Ft Worth
Tuttle & May Bijou Virginia Minn.

Tweedley John 242 W 43 N Y
Tydemau & Dooley Theatre Schnectady

Uline & Ross Pantages Seattle Indef
Unique Comedy Trio O H Phila
Usher Claude & Fannie Orpheum Salt Lake City

Vagrants Three Keith's Providence
Valdare & Varno Amphitheatre Sydney Australia
Valdare Beasie 206 W 95 N Y
Valette & Lamson 1329 St Claire Av Cleveland
Van Billy & Beaumont Sisters Victoria N Y
Van Chas & Fanny Polly's Bridgeport Conn
Van Cleve Denton & Pete Hippodrome N Y
Von Dell Harry Family Lafayette Ind
Van & Davis Ackers Halifax N S
Van Epps Jack Temple Old City Pa
Van Haven Victoria N Y
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 39 N Y
Variety Comedy Trio 1515 Barth Av Indianapolis
Variety Four Bijou Oshkosh Wis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acce Lane London Eng

CHAS. A FANNIE VAN

Assisted by CHAS. T. LEWIS,
"A CASE OF EMERGENCY."
MARCH 7, POLIS, BRIDGEPORT.

Vass Victor V 23 Haskins Providence
Vedder Lillie Cracker Jacks B R
Vedder Fannie Jersey Lillies B R
Venetian Four Bijou Jackson Mich
Venetian Gondollers Band Majestic Little Rock
Veronica & Hurl Falls 1336 Gillingham Phila
Victorine Myrtle 1534 Bway N Y
Vida & Hawky Bijou Decatur Ill
Vilecia's Leopards Chase's Washington
Viola Otto Lyric Roanoke Va
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Vivians Two Hathaway's Lowell Mass
Vocelono Majestic Topeka
Voelker Mr & Mrs Frederic Orpheum Ogden Utah
Vynos Musical Heuck's Cincinnati

Wagner Emma Pat White's B R
Waldren May Lyrene Girls B R
Wallace's Jack Cockatoo c/o Parker Abiline Kan
Walshel Walter 1918 So J Bedford Ind
Walker Nella Grand Pittsburg
Walker Musical 1524 Brookside Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Walsh Lynch & Co 14 Orpheum Spokane
Walters John Lyric Ft Wayne Ind Indef
Walser Twins 654 E Main Akron O
Ward Klare & Ward Polly's Worcester Mass
Ward Billy 199 Myrtle Av Bklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Ward Marty S Tiger Lillies B R
Warren Bob 1305 So Carlisle Phila
Washer Bros Oakland Ky
Watermelon Trust Sam Devere's Show B R
Waters Jas R Bijou Flint Mich
Watkins William Big Review Co B R
Watson Sammy 388 St Pauls Av Jersey City
Watson Kitty Irwin's Big Show B R
Watson & Little Orpheum Reading Pa
Watson Fanny Irwin's Big Show B R
Watson Billy W Girls from Happyland B R
Wayne Ethel M Manzanello Cuba
Wayne Sisters 301 W 125 N Y
Weaver Frank & Co 1705 N 9 Baltimore
Webb Harry L Colonial Lawrence
Webb Fanny Ellis Nowlin Circus
Welch James A & Co 248 Fulton Buffalo

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
MARCH 14, ORPHEUM, SPOKANE.
Direction, PAT CASEY.

Welch Lew & Co Grand Fargo N D
Wells R C 10 Warren Tottenham Ct Road London
Wells Lew Orpheum New Orleans
Wentworth Vesta & Teddy Majestic Chicago
Wood Ollie 354 W 159 N Y
Work & Over 514 Ave N Y
Werden W L Majestic La Crosse Wis
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Whitman Bros 1335 Chestnut Phila
Whitman Frank Washington Spokane
White Cora Empire B R
White James Rose Hull Folly B R
White Harry 1003 Ashland Av Baltimore Md
White & Simmons Orpheum Memphis Tenn
Whitehead & Grierson Majestic Denver
Whitewide Ethel Peru Ind
Whitney Tillie 86 Kane Buffalo

ERLAU MARIE WILCOX and GILMORE

STILL WORKING.

Wilcox & Gilmore Bowdoin Sq Boston
Wild Albert Burlew Charleston W Va
Wildier Marshall Atlantic City N J
Willard & Bond Colonial Lawrence
Williams Chas 2532 Rutger St Louis
Williams & De Croatan 1 Ashton Sq Lynn Mass
Williams Ed & Florence 94 W 103 N Y
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R

Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behmau Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co B R
Willis Tom Bon Tons B R
Willis May Orpheum Kansas City
Willis Nat 301 W 96 N Y
Wilson Sophia H Temple Detroit
Wilson Bros Temple Detroit
Wilson Frank 1676 W 23 Los Angeles
Wilson Jesse Irwin's Big Show B R
Wilson & Plunkney 207 W 15 Kansas City

JOHN W. WORLD AND MINDELL KINGSTON

Week March 7, KEITH'S, CLEVELAND.

Wilson May Fashion Plates B R
Willton Joe & Co 1129 Porter Phila
Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four 769 B 186 N Y
Witbro & Glover 226 W 44 N Y
Wixon & Kelly 30 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodall & Young Majestic Jacksonville
Woodhall Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Htl Chicago
Wood Ballton & Co Family Lafayette Ind
Wood Ollie 334 W 159 N Y
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Wooley & Adams Knickerbocker B R
World & Kingston Hippodrome Cleveland
Wright & Dietrich Keith's Boston
Wyckoff Fred Pantages' Seattle

Yacklay & Runnell Lancaster Pa
Yaw Don Din 119 E Madison Chicago
Yeaman Geo 4560 Gibson Av St Louis
York Charley Caribou Pa
Young Ollie & April 58 Chittenden Av Columbus O
Young & Sister DeWitt Academy Scranton

APRIL, THE ATHLETIC VENUS.

OLLIE YOUNG and APRIL

This week (Feb. 28), BIJOU, KALAMAZOO.

Yonger Bros 112 5 Av Chicago

Zam Trio Waverly Hl Jacksonville Indef
Zanfrelas The Palace Aberdeen Scotland
Zazel's Living Statues Imperial B R
Zazel Vernon & Co Schumann Frankfort Ger
Zech & Zech 48 Franklin York Pa
Zimmer John Crystal Milwaukee
Zimmerman Al Vanity Fair B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks March 7 and March 14.

Avenue Girls Standard St Louis 14 Empire In-
dianapolis
Behman Show 7-9 Gilmore Springfield 10-12 Em-
pire Holyoke 14 Murray Hill N Y
Big Review 7-9 Gayety Albany 10-12 Lyceum
Troy 14-16 Bon Ton Jersey City 17-19 Folly
Paterson
Bohemians Lyceum Washington 14 Monumental
Baltimore
Bon Tons Columbia N Y 14-16 Empire Albany
17-19 Mohawk Schnectady
Bowery Burlesquers Gayety Boston 14 Columbia
Brigadiers Empire Indianapolis 14 Buckingham
Louisville
Broadway Gaiety Girls Howard Boston 14 Co-
lumbia Boston
Century Girls Century Kansas City 14 Standard
St Louis
Cherry Blossoms Empire Newark 14 L O 21 Tro-
cadero Phila
College Girls Waldman's Newark 14 Gayety Ho-
boken
Columbia Burlesquers Gayety Hoboken 14 Music
Hall N Y
Cosy Corner Girls 7-9 Folly Paterson 10-12 Bon
Ton Jersey City, 14 Howard Boston
Cracker Jacks 7-9 Empire Albany 10-12 Mohawk
Schnectady 14 Olympic N Y
Dainty Duchess Music Hall N Y 14 Westminster
Providence
Dreamlands People's Cincinnati 14 Empire Chi-
cago
Ducklings Bowery N Y 14 Empire Newark
Empire Burlesquers Gayety Detroit 14 Folly
Chicago
Fads & Follies, Casino Boston 14 Casino Phila
Fashion Plates Lafayette Buffalo 14 Avenue De-
troit
Fay Foster Academy Pittsburg 14 Lyceum Wash-
ington
Follies of Day Star St Paul 14-16 Empire Des
Moines 17-19 Lyceum St Joe
Follies of New York 7-9 Apollo Wheeling 10-12
L O 14 Empire Toledo
Frolicsome Lambs Folly Chicago 14 L O 21 Star
Cleveland
Ginger Girls Empire Toledo 14 Gayety Detroit
Girls from Happyland Gayety Louisville 14 Gayety
St Louis
Golden Crooks Star Bklyn 14 Gayety Bklyn
Hastings' Show Gayety Kansas City 14 Gayety
Omaha
Irwin's Big Show Gayety Baltimore 14 Gayety
Washington
Irwin's Gibson Girls Gayety Phila 14 Gayety
Baltimore
Irwin's Majestic Gayety Washington 14-16 Apol-
lo Wheeling 17-19 L O

BILLIE SEATON

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Imperial Empire Chicago 14 Star Milwaukee
Jardin de Paris Buckingham Louisville 14 People's Cincinnati

Jersey Lillies Empire Cleveland 14-16 L O 17-19 Apollo Wheeling

Jolly Girls 7-9 Gayety Scranton 10-12 Luzerne Wilkes-Barre 14-16 Folly Paterson 17-19 Bon Ton Jersey City

Kentucky Belles Dewey Minneapolis 14 Star St Paul

Knickerbockers Gayety Pittsburgh 14 Garden Buffalo Lid Lifters Gayety Bklyn 14 Metropolis N Y

Lady Buccaneers Star Toronto 14 Lafayette Buffalo Marathon Girls Gayety Minneapolis 14 Gayety Milwaukee

Mardi Gras Beauties Murray Hill N Y 14 Gayety Phila

Masqueraders 7-9 Mohawk Schenectady 10-12 Empire Albany 14 Gayety Boston

Merry Whirl Alhambra Chicago 14 Enson's Chicago

Merry Maidens 7-9 Empire Des Moines 10-12 Lyceum St Joe 14 Century Kansas City

Miner's Americans Star Milwaukee 14 Dewey Minneapolis

Miss New York Jr 7-9 Luzerne Wilkes-Barre 10-12 Gayety Scranton 14-16 Gayety Albany 17-19 Lyceum Troy

Morning Noon & Night L O 14 Bijou Phila

Moulin Rouge Trocadero Phila 14-16 Gayety Scranton 17-19 Luzerne Wilkes-Barre

Parisian Widows Gayety Omaha 14 Gayety Minneapolis

Pat White's Gayety Girls Bijou Phila 14-16 Luzerne Wilkes-Barre 17-19 Gayety Scranton

Queen of the Jardin de Paris Gayety Detroit 14 Star & Garter Chicago

Reeves' Beauty Show Garden Buffalo 14 Gayety Toronto

Rents-Santley Standard Cincinnati 14 Gayety Louisville

Rialto Bonnders Euson's Chicago 14 Empire Cleveland

Rice & Barton Corinthian Rochester 14-16 Mohawk Schenectady 17-19 Empire Albany

Robinson Crusoe Girls Gayety St Louis 14 Gayety Kansas City

Rose Hill Metropolis N Y 14-16 Gilmore Springfield 17-19 Empire Holyoke

Rose Sybell Casino Phila 14 Waldman's Newark

Runaway Girls Gayety Toronto 14 Corinthian Rochester

Sam Devere 7-9 Bon Ton Jersey City 10-12 Folly Paterson 14 8th Av N Y

Sam T Jack's L O 14 Star Cleveland 21 Academy Pittsburgh

Schermer's Oh You Woman Olympic N Y 14 Star Bklyn

Serenaders Star & Garter Chicago 14 Standard Cincinnati

Star & Garter Gayety Milwaukee 14 Alhambra Chicago

Star Show Girls 7-9 Lyceum Troy 10-12 Gayety Albany 14 Royal Montreal

Tiger Lillies Monumental Baltimore 14 Trocadero Phila

Town Talk 8th Av N Y 14 Casino Bklyn

Trocadero 7-9 L O 10-12 Apollo Wheeling 14 Gayety Pittsburgh

Umpire Show Royal Montreal 14 Star Toronto

Vanity Fair Westminster Providence 14 Casino Boston

Washington Society Girls Columbia Boston 14-16 Lyceum Troy 17-19 Gayety Albany

Watson's Burlesquers Empire Bklyn 14 Bowery N Y

Wine Women & Song Star Cleveland 14 Academy Pittsburgh

Yankee Doodle Girls Casino Bklyn 14 Empire Bklyn

LETTERS

Where C follows name, letter is in Chicago. Where S F follows, letter is in San Francisco.

Where I follows, letter is in London office. Advertising of circular letters of any description will not be listed when known. Letters will be held for two weeks. I following name indicates postal advertised once only.

Ahlberg Harry
Austin & Sweet (C)
Ashley Herbert
Anderson Fred
Athos Great
Albert Sisters (L)
Arnold Florence (O)
Adams Ollie
Austin & Sweet
Arnold Jack
Altwell Wm H (C)
Adams Jessie (C)
Albert Robert
Appleby A J
Arnold Rena
Adams & Gmb (C)
Austine Tossing (C)
Artola Walter
Astrella M

Brown R (O)
Baynard Belle (O)
Balbeck Wilhelm (L)
Bell & Henry (L)
Berrett J (L)
Barrett Jack
Birch Lew
Bradley Chas (O)
Bordley Chas T
Bassett Mortimer
Belmont Grace (C)
Borden Eddie (O)
Bryant May
Butler May
Brower Walter
Burnham & Greenwood
Bolton Vienna
Bowman M L
Bernier Chas
Barry Tom
Bush Dora (C)
Booth Jennie (C)
Burns & Clark (C)
Bell & Washburn (C)

Crockford Jessie (S F)
Callahan Joseph (O)
Curtis Violet (O)
Case Paul T (O)
Cunningham & Ross (L)
Chevalier L
Campbell Flo (L)
Columbia Comedy Four
Carlson S W O (O)
Coppens Lloyd (O)
Connelly Lenore (C)
Chester & Grace (C)
Crapo & Stacy (O)
Collins Josephine (O)
Calder Chas Lee
Cooper Harry
Close Tambo & Myrtle
Caylor John D
Cook Joe
Crawford Mayme
Carney Ida
Coleman L S

Carman Hoop Roller
Collins Frank
Cook & Bothert
Clark Marguerite
Coyne John J
Carleton Arthur
Corcoran & Dixon
Cooke Raymond H (C)
Casey & Le Clair (C)
Cummings Ralph E (C)

Defres Gordon (S F)
De Noyer Eddie
De Loris Dick
Drew Will
Doyle & Primrose
Douglass & Van
De Leon Eva
Deane Sidney
Duckett Jena
Dupree Maida
Dynes & Lynes
Polan Mr & Mrs Jas J (C)
Deaton Chas W
Davis Belle
Doty Sam
Dougherty & Le Mar
Dayton Lewis
De Cotret & Rego
Durand Bell (O)
Diericks Bros (C)
Dupont Ernest (C)
Dreano Josh (C)
Daly Carroll

Emmy Madame (O)
Everhart (L)
Elliot Billy
Exposition Four
Elton Sam
Everett Gertrude
Emmett E
Edwards Zelma
Earl & Leo (C)

Fiddler Mattie (C)
Foster Elmore (C)
Finley Willie (S F)
Finley Billy (C)
Fuller Bert (C)
French Henri
Fowler George L
Fairfield Frances
Fisher Harry
Ferrell Albert
Fields George
Fitzgerald Michael B
Francis Adelaide
Flanagan & Edwards
Ford John
Fayat Gertrude
Flower Cora (S F)
Force & Williams
Ford Jack Miss
Fuller Oneto (C)
Feldman Harry (C)

Griff (S F)
Gardner Willie Mrs (C)
Gardner Reece M (C)
Golden Joseph (C)
Gardner Flo (L)
Grady T J (L)
Graham M (L)
Gordons Bonnding (L)
Gent Mr (L)
Gleason Ailie
Greenway Hy
Guerrero Rosario
Gifford Eddie
Gaston Billy
Green James (C)
Garza Joe
Glendower & Manion (C)
Grace William
Gibbons E
Gilles E
Gill William S
Galetti Fred
Gibson Josephine
Girard Frances
Garron Tubley Anderson

Garron Henry
Gordon Daisy (C)
Gould William (C)
Grazer Ethyl (C)
Herman J H (C)
Hawallan Sextette (C)
Harrigan & Gilles (O)
Hedge John (C)
Howell Marie (O)
Healy Jeff Leverne (C)
Hathaway Johnny (O)
Herron Bertie
Hungarian Boys' Band
Harrison Jules (L)
Hudson Leon (L)
Hoedling Belle (L)
Hoerlein Lillian (L)
Hassman Herbert
Hannegan B V
Hill Hamilton
Hack Joe
Hall Billy Swede (O)
Howard & De Leon
Hughes Nick
Hamilla Louise
Hoppe Guy
Hamond & Forester
Hollis Wm D
Hickys Albert (C)
Hendrix Charlie (C)
Haviland Butler
Hawkins Lew
Hunter Julia
Harland & Robinson (C)
Hansen Julia (C)
Herman Lee (C)
Hannauer Tom (C)
Hart Geo E (C)
Hussey Jimmie (C)
Herman Wm (C)
Hamilton Alice (C)
Inman William A
Ingram Beatrice
Ingram Geo (C)

Jordan Stanley
James June
Johnson Tony
Jordan Martin (C)
Kent Louise (C)
Kramer George (C)
Kelly & Kent
Keyso Harrietto
Kelley & Henry (C)
Kent Anna (C)
Kramer & Elliott (C)
Kellons Three
King Bros (P)
Kelly Walter C
La Valles Erny (C)
Lopes & Lopes (O)
Lamair Miss Rene (C)
Loser Florence
Lauder George (S F)
Lambert (L)
Levey Harry
Lighthawk Earle (O)
Leslie Paula (C)
Lindsay Fred
La Don & Viretta
Lewis Palmer
Laeon Hugh
Lucas Ed & Hazel (C)
Lehmann George
Leeds & La Mar
Laynie Arthur
La Mar Dorothy
Lorraine Olga
Leick Billy
Lorette William
Lester Will

March & Elliott (O)
Marcell & Herman (C)
Murray Eddie (S F)
Martin Norman B (C)
Manion Raymond G (O)
Midgley Sager (O)
Melbane Mae (O)
Meyers E B (O)
McLean Andy (L)
Meyer Rose (L)
Moss Mr (L)
Martha M A (L)
McNally S (L)
Mack J C
Marlette Miss
Masus W
Manning Mabel
Middleton (L)
Mayers J (L)
Moran & Tingley
Marcellies
McLaughlin Dr (O)
McGee Fern (O)
Mordant Hal
McGloin Josephine
McKenzie & Shannon
Moore Annie
Meredith J
Melville Marvellous
Melrose Elmer
McNish Frank
Murray E W
Matthews Jack
Mann Allen
Moeller William
Myres Geo (C)
Mitterwasser Antone
Molina Jack
McGee Jack
Marshall Tina (P)
Mason Harry Meredith
Macfarlane Andrew (P)
Muller Eugene
Miller Julia (C)
Most Elsa (C)

Nitram Bessie
Norman Andrew

Nosses Musical (L)
Nowita Lorena (C)
Nelson L S (P)

O'Brien Kittle
Onetta Miss (C)

Porter A W
Phasma
Pink Wal
Philbrick Jessie
Petroff (S F)
Primrose T
Phillips Beulah
Pankleb
Powers W H (C)
Penfold Thos J
Parrons Vernie
Percival Mabel
Pelter & Whyte
Potland Gertrude
Price Pearl
Parsons Joseph
Percival Walter C
Phillips Bessie
Preston Howard (C)
Perry Geo (P)
Paka Joly

Rankin Walter A (C)
Roberts Lee (C)
Robinson Blossom (C)
Ross Fred (S F)
Roache Dan (C)
Reinach Louis M
Roach Minnie (C)
Romale Fred
Ripon Alf
Remington Earl
Rove William
Roman Ethel (C)
Rosa Benedict (C)
Ryan Lulu
Royce Ray L
Rogers Frank
Reed Jackson P
Rabin Frederick
Roberts Sam J
Robledo Miguel
Redmond Rita
Richards Harry H
Rockwood Geo G
Richrode N E
Rosa Miss
Resand William
Reid Pearl
Raymond Harry M (C)
Rosenhall Florence (C)
Roberts Mabel (C)

Smithland & Curtis (C)
Smith Henderson (O)
Steward Joseph (C)
Story Ralph
Stellar Madge
Stevenson George
Sheeks Eugene
So Mon Peter (C)
Seyers Margaret (C)
Sheppard Bert (L)
Simms N (L)
Spillane B (L)
Sully Frank
Slayner Paul
Stone B (C)
Smith Sloan & Sheridan (C)
Stagpooles Four (C)

Shortle (C)
Stautou Walter
Shelley Roy
Scullen Dan
Stone Beth
Simon Primrose
Sterling Jubilee
Swam Edith B
Spear Elizabeth
St Pierre Alphonse (O)
St Clair Lee (C)
Stanley Bessie
Smith Musical
Solar Willis
Stacy Della
Storm Ernest
Shrodes Chas W (P)
Shirley Marion
Seixas Claude
Smith Clay
Suff Madeline
Startup Harry (C)
Schade Arline (C)
Scranton Hazel (C)
Staats Gene (C)
Shayne Al (C)
Shean Lou L (C)
Stacey Della (C)
Summers Claude (C)

Tara Troops (C)
Temple D (L)
Tottos The (L)
Templeton B (L)
Thornbyke Mabel
Thomas William B
Tyler & Barton
Tyer Chas B (O)
Teebo Miss
Thora
Tavolato Ellis
Tuttle R J (O)
Venetian Street Musicians (S F)
Valentine L (C)
Van Vorster Clara B (S F)
Van Graaf William (O)
Van Teltzer (L)
Vand Joseph B (O)
Voper Harry B
Vital Question
Van Hoven Frank
Van Horn & Blaine (O)

Wardfield Dixie Marie (C)
Winfield George (O)
West Al H (C)
Washington Edward (O)
Ward & Harrington (L)
Warne & Octavia
Woodbury Fred
Williams John O
Winniford M
Wolfe & Lee
Wardell Edith
Wells Maxine (O)
Warwick The (O)
Weiber Chas D (O)
Wells George
Ward Fanny
Williams & Gilbert (C)
Williams George (C)
Young James (C)
Yager W E
Zeda H L

WILLIAM MORRIS presents in all of his leading Theatres ?MOTOGIRL?

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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

JOHN J. O'CONNOR,
Representative.
VARIETY'S Chicago Office,
187 Dearborn Street.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—After Marsh Craig had opened the show Neary and Milton offered a rather neat dancing act which would have gone a hundred percent better had the nervousness not been in evidence. The Potter Hartwell Trio finished a big hit with their tumbling and head balancing novelty. Fraulein Katchen Loiset might cut out the opening song. The bulldog business is fine and the house could stand a lot more of it, but Fraulein Katchen had them tired before she reached the best part of her act. "Motoring" made its usual laughing hit without any trouble. Following "Motoring," another comedy act was shown in the **Farrall-Taylor Trio**. The act goes through with a laugh here and there, but some of the material is a little strong, especially for the Majestic. The finishing song should be lost at once, as it doesn't help. The Carmen Troupe have a corking good tight wire act and went through easily. Belle Blanche soon had her house going with her imitations and finished a big hit. The real and only laughing hit of the bill proved to be Ryan and Richfield with "Mag Haggerty, M.D." Annabelle Whitford also sent over a large size hit with her singing specialty. They don't often come quite as pretty as Annabelle, and she could have won out on appearance alone, but had more to give them. The "aeroplane" song was practically killed because the exit lights were not turned off, probably through fire regulations. If this cannot be attended to the act should be equipped with a black back drop to hide the crane. "The Maids and the Middles" closed the show. O'CONNOR.

AMERICAN (E. F. Rogers, mgr.; agent, direct).—Bill most uninteresting and tiresome from start to finish ever offered at the Morris house. Lucy Weston, hampered by a cold, went well, her admirers waking up in time to hand her a handsome reception. Nora Kelly refused to open the show, and did not appear. Warren and Brockway, who replaced her, started it off with a comedy musical act that went fair. "Honey" Johnson made them laugh in spots, most of his "good stuff" going high. He finished safely. Miller's "Brothers" put over a hit during the brief time they worked, the burlesque wrestling finish gathering a goodly share of laughs. La Petite Mignon was no exception to the general rule and the audience re-

fused to see her imitations. The dance at the close saved her from a bad ball. "The Star Bout," second week. Searl Allen and Co. kept the house in good humor with about the same act as that of Weston and Young, both being written by Allen. The rapid-fire comedy tickled the audience into several good, hearty laughs. Emmet Devoy and Co. should have about five minutes of the superfluous and unfunny comedy amputated. The act failed to affect the American audience. Scott Brothers closed the ordeal. O'CONNOR.

HAYMARKET (Wm. Newkirk, mgr.; agent, Orpheum Circuit).—Two acts on the bill at the Haymarket this week walked away with everything and didn't have to half try at that. Howard and Howard and Travato are the couple, the latter working thirty-four minutes in "one" with his violin, finishing to a great, big storm of applause. As a violinist Travato is so far ahead of every one seen, there is no comparison. Howard and Howard stopped the show with their comedy singing and talking act, the "messenger boy" pulling away a laugh with every motion. "Tennessee" was sung by the "straight" and took three minutes of applause. Chasino the shadowgraphist made them sit up and take notice without much work. "The California Girls," with three musical instruments, landed a hit and had to endure three times. "The Palace Girls," recently at the Majestic, went much better at the Haymarket with their so-called novelty. Canter and Curtis opened the show with a corking good dancing act, the woman handling some good light comedy that pulls the act away from the conventional song and dance teams. Paul Case and Co., on rather early, got a number of laughs with a corking good sketch, but the finish didn't hold together well, and after working everything up to a nice climax the sketch closed cold. Florence Geneva (New

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Business big, with a bill of the best. Frank J. Parker opened the show, assisted by a young woman who wore a very baggy-kneed pair of trousers. Parker shows some good work, but fails to secure the proper effect. He balances several heavy pieces of furniture on his chin, but does not hold any long enough to make it look exciting. He works throughout with a chin piece, which takes considerable value from the act. Frank and Estelle Winning followed with a first-class singing turn. The opening might be improved, but at present the pair set away splendidly, the rodding being valuable. Frank Mostyn Kelly and Co. would have one of the best double acts in vanderbilt if he would carefully trim "Tom and Jerry" down about four minutes. The talk all through is fine, and several very funny situations are put over, but the piece finally becomes a little tiresome, and the finish, antique and well worked up, loses out because of this fact. Several spots could be found where the blue pencil could work. Mosone and Mosone were well received. "The Man from Denver" proved a big hit. Tom Ripley seemed to hit the house in the right spot, and passed the dead line safely. Mme. Bedini has one of the prettiest of horse acts, and, closing the show, landed big. Mme. Bedini

is away ahead of most acts in her line, for she works as hard as the animals. The horses are about the prettiest ever around here, and worked smoothly all through. This act should find a short route to the right kind of time in a hurry. O'CONNOR.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Gleary, Haynes and Montgomery ran away ahead of everything at the Kedzie with singing and talking, which has the right flavor from start to finish. The talk pulled its share of laughs, and every song landed an encore, something which few acts of this kind can boast of. Gilday and Fox have a good double Hebrew act. Dave and Pony Moore, with their western sketch, have been reviewed several times recently, and at the Kedzie lived up to their record, scoring the usual big hit. Williams and Lewis have a good talking act, but they should find a more suitable finish to the airship "gag," which is a big laugh all through. They work it up to a nice climax and then let it drop hard. On second at the Kedzie they left a good impression. Nip and Tuck opened the show with a first-class acrobatic and barrel jumping act which took a large lump of applause. The "straight" man is a corking good worker, and will rank with the best. O'CONNOR.

BUSH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—For the first time in a long time the Bush Temple is slipping a lemon to its patrons, with the most tiresome bill on record. Starting off with a single dancer, the show is dead until it comes to the closing number. Phasma, who headlines the bill with a mirror dancing specialty. Blanche Kruger opened, and might have fared better in a better spot, for Blanche can dance, but not enough to open a show and still make any kind of an impression. Lee and Jefferson failed to get the audience out of their trance, and probably never will accomplish anything with their present act. The material is old, and the man's "Dutch" dialect worrisome. They slipped through with a few laughs, which came at the finish, where the man put over an old burlesque hit. Mack and Wilson are two young women who sing and dance without doing either very well. The dancing was killed owing to Blanche Kruger opening the show, and the girls' singing was not strong enough to pull them over. After Mack and Wilson four nearly comedians, who are billed as the Real Comedy Quartet, came on and tortured the audience for another spell. If the Real Comedy Quartet (colored) think it real comedy to get a slap stick, and bang it all over the stage, they are all wrong. Wednesday night the slap-stick broke and a piece struck a woman in a stage box, without inflicting any serious damage. The men can sing, but should have a new act from start to finish. The present one is useless. Thomas Reid, with a single musical turn, woke the house up and came near friendly terms with them. Reid has a strong enough offering for the small time, but in the bad spot couldn't show his value. Next came Milton Well with illustrated songs. Milton didn't hurt the show any. Florence Bates Horsfall and Co. presented "At the Crack of the Whip." The company were at a disadvantage

and could not be justly reviewed under the circumstances. Tom Powell walked on and gave the crowd their money's worth after all others had failed. It looked good to see them come back to life, and before Powell was on a minute he had them safe, finishing a big laughing hit. Powell has some good stuff, but might get some new parodies on up-to-date songs. His delivery is immense. Phasma closed the show with mirror dancing. It is a novelty that practically stands alone in this country, inasmuch as it is about the only mirror dancing act in America at present that can make any kind of a showing. The light effects are beautiful and the dances well timed and well selected. A special tinsel drop is carried that aids class to the act, not to mention special scenery. Phasma scored a decided hit, and can put it over in any house. O'CONNOR.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—A first-class bill at the Julian this week headed by the Marimba Band, first honors without a struggle. Clayton Drew's Players made a big laughing hit with "When Rome Howls." Berge Sisters, with some pretty costumes, pleased with singing and dancing. Holman Brothers, corking good comedy har act. They could have worked twice as long without tiring anyone. Hellman opened the show with magic, assisted by four small boys, selected from the audience and who supplied the comedy for him. The boys were a great help to Hellman, and if at least two of them were not rehearsed, they are naturally very witty, for their replies to some of the conjurer's questions brought the laughs in large quantities. The egg trick is a scream all through but has no finish. The comedy is bright and the idea looks original. Hellman was a big laughing hit, despite the fact they were coming in on him. O'CONNOR.

REX (Toole & Considine, mgrs.; agent, W. V. M. A.).—Although business is reported poor at many of the small houses, the Rex, practically the newest of the three-day brand, is keeping right up to the mark, and probably will continue to do so as long as they keep their shows going as well. Little Christine opened and made a safe hit. Here is a novelty that should develop into something worth while. Christine is a "kid" ventriloquist with a lot of ability, but no material. Lillian LeRoy and Co. offered "Futurity Day" and found no trouble in walking off with a big hit. Miss LeRoy is the possessor of a dandy voice, and knows when and how to use it. Smith and Arado were the laughing hit of the bill. Beale Browning, with several imitations, including one of Eva Tanguay, that will equal the best, gathered a bunch of applause. Reed, St. John and Co. have a novel musical act with a novel setting, and, closing the show, made a big impression. O'CONNOR.

LINDEN (C. S. Hatch, mgr.; agent, William Morris).—28-2: Warren, Le Grecia and Warren, Roberts and Downey, Sylvia De Frankie, Dacey and Chase. 3-6: Hanlon and Walsh, Provot, Owen and Hoffman, Prentiss Four.

MARLOWE (Ed. Shields, mgr.; agent, S.-C.).—

WILLIE

EUGENE

HOWARD AND HOWARD

"The Hebrew Messenger Boy and the Thespian"

BOOKED SOLID TILL 1911

NEW ACT IN PREPARATION

Personal Direction **EDW. T. KELLER**

BEST PLACES TO STOP AT SOMETHING NEW IN SONG HITS

"If I thought you wouldn't tell," "You could be my Gal Molly," but
"You would have to put on your old gray bonnet" and meet me every night at the

SARATOGA
CHICAGO

where they entertain you while you eat with the best of vaudeville. Don't forget to reserve your table and the phone number is CENTRAL 4450.

Mme. Bedini's Horses, Merry McGreggors, Tom Brantford, Onetta, Frank Mostyn Kelly and Co.

TROCADERO (Max Weber, mgr.; agent, W. V. M. A.).—Hi Tom Ward, The Kinsners, Little Christine, Rice Brothers, Anitta Link, Jack Miller, Nichols and Smith, Hayter and Janet.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—28-3: Marimba Band featured. First half: La Adella, Provot, Owens and Hoffman. 8-6: Jessie Dodd and Co., Thos. H. Dalton and Co.; Gordon, Baisden Troupe.

SCHINDLER'S (L. Schindler, mgr.; agent, S. C.).—Anna Eva Fay, McCormack and Irving, Great Chilo, Boutley, Granly and West.

GRAND (George B. LeVee, gen. mgr.; agent, W. V. M. A.).—28-3: Florence Bates, Horace Ball and Co., Ward and Weber, Frank and True Rice, Kathleen Rooney. 8-6: Wold Comedy Four, Two Franks, James Reynolds, Phyllis Wilson.

COLUMBUS (Max Weber, mgr.; agent, W. V. M. A.).—28-2: E. J. Stevens, Perrin and Crosby, The Heavys, Two O'Doles, Van and Crawford, 8-6: Davies and Walton, Lewis and Chapin, Blasonette and Newman, Rice, Leveque Co., Blanche Irwin.

APOLLO (R. Levy, mgr.; agent, Frank Q. Doyle).—Seven Kid Kidders, Melroy Trio, Bert H. Colton, Mae Melbane and Co., Adelaide Lorraine and Co., Burt and Marshall.

ARCH (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—Travelers, Broce and Maxine, Walter M. Seavord, Martine Sisters.

BUSOH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Terry and Elmer Co., McFarland and Murray, The Brahams, Daring Darts, Glibney and Earle, Owanda.

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Palmer and Dockman, Samuel P. Phillips, Argyle Quartet, The McBreens.

COMEDY (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Luttringer, Lucas and Co., Laurent Trio, Seven Musical Byrons, Senator Francis Murphy, Edna Lexau.

WILSON AVE. (Chas. Hagerdorn, mgr.; agent, Frank Q. Doyle).—Willson and Stonaker, Harry Deaves and Co., The La Temples, Elsie Crescy and Co., Masqueria Sisters.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Phyllis, The Weasleys, Thomas Rees, Apollo Quartet, Mae Addison.

GARFIELD (Fred W. Schaefer, mgr.; agent, Frank Q. Doyle).—Herbert Lloyd and Co., Cecilia Fortuna, Lynch and Dale Co., Billy Pryor, Morgan and Thomaspon.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Madame Gertrude, Raschetta and Arneson, Texico, Gillman and Murray, Tom Powell.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Minnie Palmer's "Six Mascots," Troy Comedy Four, Equillo, Ethel McDonald.

PASTIME (H. W. Thompson, mgr.; agent, W. V. M. A.).—28-2: Slater Brockman, Dale and Kendall, Burns Musical Trio, Foley and Farley, 8-6: Pekin Trio, Lillian LeRoy and Co., Harry La Belle, Harry Bouton and Co.

MABEL (Robert Pottinger, mgr.; agent, W. V. M. A.).—28-2: Reckless Reckless Troupe, Smith and Arado, Julia Romaine and Co., Fernandes May Duo, Marie Clarke. 8-6: The DeComas, Musical DeFays, Kovarik.

VICTORIA (H. W. Thompson, mgr.; agent, W. V. M. A.).—28-2: Stewart and Stewart, Musical DeFays, Lillian LeRoy and Co., 8-6: Two O'Doles, Esie St. Claire, Foley and Farley.

HAMILTON (McDonald Bros., mgrs.; agent, W. V. M. A.).—Patty McKinley, Herbert DeVeau, Rickard and DeWinters, Anthony and Bender, Maggie Cooper.

FRANKLIN (Gisel & Bechman, mgrs.; agent, Frank Q. Doyle).—Hayden Family, Mr. and Mrs. Julian, Buford, Bennett and Buford, Harry Rapier, PERKIN (Robert Motte, mgr.; agent, Frank Q. Doyle).—Graceful Grohs, Mr. and Mrs. Chas. Ellis, Davis and Cooper, Blanche Kruger, Howard and Josephine Stillman.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Kelley and Catlin, Chas. Irving, Clark and Bergan, Edith Frees, Mr. and Mrs. Bob Hewlett, Bennie Gould, Dippie Brown, Anna Bell Ward.

PALAIS ROYAL (J. F. Ryan, mgr.; agent, Frank Q. Doyle).—Windecker Band, Mathews and Mathews, Madge Caldwell, Williams and Gilbert, BIZOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Princesa Sotanki, Caldwell and Henry, Lee Roy and Diamond, Norbert Siani, Serpinta, Cottrell and Hamilton, John W. McGin, Emily Page.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Etilvillo, Pearl Sisters, Victor Vass, Kelley and Kelsey, McCormick, Musical Cops.

BLITE (Chas. Michelstetter, mgr.; agent, Frank Q. Doyle).—Boyle and Davis, Tom Gibbons, Walker and Burrell, Mlle. Aubria Reno.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle).—Great Lawrence and Co.; Jimmie Green, Three Alarcons.

ASHLAND (A. E. Weldner, mgr.; agent, Frank Q. Doyle).—Eddie Delaney and Co., Al Wheeler, The Washis, Grace Kohler.

Dolly Onri (Mrs. Archie Onri) has left the Onri Troupe to rest up and Mr. Onri is busy on a new act that will shortly be produced.

Redwood and Gordon, who produced their new act at Sittner's, have received a contract from Paul Gordon that will keep them busy up to next May.

Bob Cavanaugh has been signed up as "24 hour man" with the Buffalo Bill show for next season.

The EDMOND'S FURNISHED FLATS

The Only Flats Catering Exclusively to Performers
754-756 8th AVENUE, Between 46th-47th STS. 774, 776, 756 8th AVE., Between 47th and 48th STS.
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"NOTICE THE RATES." A room by the day, with use of bath, \$1.00 and \$1.25, single; \$1.50 and \$1.75, double. "No higher." A room by the day, with private bathroom attached, \$1.50, single; \$2.00, double. "No higher." Rooms, with use of bath, from \$5.00 to \$8.00 per week, single; and from \$6.00 to \$8.50, double. "No higher." Rooms, with private bath attached, from \$8.50 to \$10.00 per week, single; and from \$9.50 to \$11.00, double. "No higher." Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts. T. SINNOTT, Manager

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Under management of PAULINE COOKER and JESSIE JACOBS
For rent, two beautiful summer homes on Long Island. Apply to the above.



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Cor. CLARK and VAN BUREN STS.,

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FIREPROOF
Newly decorated and refurbished throughout. Catering to the theatrical profession.

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EXCELLENT CAFE IN CONNECTION.

LENA LA COUVIER

Beautiful Furnished Rooms.
166-168 WEST 34th ST.
Two minutes from Broadway. NEW YORK.
Phone. 5257 Murray Hill.

THE RUDGER

Furnished Rooms Reasonable.
261 West 42d St., New York
Opposite the American and near Hammerstein's.
Special rates for professionals. Phone 3788 Bryant.

Belle Desmonde, who has been with "The Girl of the U. S. A.", has arranged to go into summer stock at Seattle.

Clara Boyle, wife of James Dalton and mother of Mrs. Terry Ferguson, died here a week or so back with heart failure. Mrs. Dalton was well known in vaudeville and was recognized as the

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SAN FRANCISCO, CAL.
Rates—50c. to \$5.00 day, \$5.50 to \$6.00 week. 600 Rooms. Centrally located, near theatres. ROBIN & SHARP, Props. CHAS. BUNNY, Mgr.

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Lunch 40c. Dinner 60c., with wine.
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FIRST-CLASS ROOMS AND BOARD.

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CHICAGO

RATES \$1.00 AND UP
\$150,000 Spent in Improvements
Visit the famous Indian Cafe.

first woman to introduce back and wing dancing some thirty years ago.

Billie Franklin died at Minneapolis last week leaving four daughters, well known professionally. Mr. Franklin was the father of Mrs. Murray Clayton. Clara Shaw, who has spent some time in grand opera, Belle Desmonde, who is with the

Western company of "The Girls from the U. S. A." and Thelma T. Lyons, who is at present with Lyon's Lady Orchestra, Mr. Franklin was a wealthy furrier in Minneapolis.

Mrs. Lamoue, of the Musical Lamoues, lost her diamond ring last week while playing the Star Theatre. Although the rock was well looked for it failed to show. Consequently Mrs. Lamoue asked the night man to keep one eye open for the straying shiner, and, strange but true, the stone turned up next morning in his hand. He found it in the dressing room. Now the night man is better off than ever, for Mrs. Lamoue took the ring to a jeweler and had it valued, giving the lucky doorman, whose name is Scully Geachy, half the estimated value of the diamond.

Ethel Alton and Co., presenting "Birds of a Feather," have been booked for the Star, 14.

Abel Jacobs, stage manager of the Majestic, is handling the Chicago end of the Billy Carter benefit which will take place in New York some time this month. Abel slips every one he meets a pasteboard, whether he knows them or not.

"Does Anybody Here Know Nancy?" is the title of a new song by Harry Newman.

Leavitt and Densmore opened at the Americus this week with a new sketch entitled "That Woman Next Door."

James B. Waters, who has been suffering from pneumonia at a Michigan sanitarium, has recovered and will shortly resume his bookings over the Association time.

The chorus girls of the "Flirting Princess" are running an entertainment and ball at the Dearborn Club, 10.

"The Kissing Girl" closed at St. Paul Feb. 26, and the Amsterdam Quartet, who cancelled some vaudeville time to join the show early in the season, will return to their former field next week.

Mrs. Terry O'Connor, C. E. Bray's private secretary since the latter has been in charge of the Western Vaudeville Managers' Association, left for her home in Boston this week, and will rest three months for her health. Overwork is the cause of Mrs. O'Connor's breakdown. After a trip through the south she will probably return to her desk in the Majestic Theatre Building. Mrs. O'Connor has made a great many friends since her arrival here, and she will be missed around the "eleventh floor." Mr. Bray has not appointed anyone to fill the vacancy as yet.

Reine Davien (Mrs. George Lederer) opens on the Morris time at the American, New York, 7. Mrs. Lederer will be assisted by Phil Schwab, formerly of the Remick Co. The act played the Majestic recently.

Lorenzo, "the fire king," has signed for thirty weeks, to open at Peoria May 14, with Young Buffalo's "Wild West" Show.

Louis Kelso, who has been a member of the "Honeycomb Trail" cast for the past six months, has been engaged by Lew Fields to play a principal part in "Tilly's Nightmare."

The McDonald Sisters, a western "sister act," arrived in Chicago this week and were immediately booked by Walter Keeffe.

Beulah Bacon and Co. are booked over the Sullivan-Conside Circuit with a new act, entitled "Deborah's Wedding." This is Miss Bacon's third trip over this time, her two previous visits being with her father, Frank Bacon, who is now with "The Fortune Hunter" at the Olympic, where it is scheduled to play for another year.

Tom Burchill, of the Association, will book the new Jefferson, Chicago, to open 10, seating 800.

SAN FRANCISCO

BY LESTER FOUNTAIN.

VARIETY'S Western Office,
204 Sutter Street.

ORPHEUM (Martha Beck, gen. mgr.; agent, direct).—Fred Lindsay, big apinaue; Winona Winter, "The Little Cheer-up Girl," dainty, well liked; George Felix and Lydia Barry, in "The Box Next Door," laughing hit; Earle Reynolds and Nellie Donagan, roller skaters, excellent combination of grace and cleverness; Walter C. Kelly, "The Virginia Judge," big laugh; Chas. Bowser and Edith Hinkle, closed strong; The Reed Bros., unique gymnasts, liberally applauded.

NATIONAL (Zick Abrams, mgr.; agent, S.-C., W. P. Reeser).—Lawrence Crane & Co., magicians, excellent feature, big hit; Bernard and Orth, German comedians, laughing hit; Sisters DeFaye, melodious, authority, got by; Hickman Bros. and Co., sketch, "A Detective Detected," thoroughly enjoyed; Elsie Harvey and Bora, s. and d. dancing second; DeVelda and Zella, equilibrists, good.

AMERICAN (Ed. Homan, mgr.; agent, S.-C., W. P. Reeser).—Royal Mexlenn Arabians, clever.

Theatrical Gowns and Costumes—MRB. E. JACOBS, formerly of 6th St., now at 1050 Golden Gate Ave., cor. Buchanan, San Francisco, Cal.

REPRESENTATIVE ARTISTS

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HEADLINE Sullivan-Considine Circuit
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Imitable
 Eccentric
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DEVILSTICKS
 The Trick
 That Teaches
 Those That
 Talk Tricks

Sheboygan, Wis., "Bullet-in."

"Manager Williams, of the Unique, came around after the first matinee performance, and, yes, verily, seemed very, very pleased—yes, sir— even eulogized our excellent performance. Brothers and sisters, doth that not mean that we excel in our work? And those DEVILSTICKS, he is still talking about them."

but lack confidence and stage presence; Allen Deane & Co., "Gay Gossamer," scored, good support; Paulinetti and Piquo, eccentric acrobats; Jack Golden and Co., musical comedy, clean, richly costumed; Dave Clifford, was billed but did not appear; Trixida and Robinson, clever.

WIGWAM (Sam Harris, mgr.; agent, S.-C., W. P. Reese).—Beatie Valdere Troupe, pony cyclists, clever; Lora, the human bird, appreciated; Wm. J. Coleman, monologist, landed solid; Augustus Neville and Co., sketch "Politics and Petticoats," artistic hit; Miller and Mack, dancers, excellent, big applause; Martinetti and Grossi, very clever, rewarded.

ORUTES (Ed. Levy, mgr.; agent, Pantages).—Aerial Lloyds, sensational acrobats, sensational hit; Blake's Male, big laugh; Violinski, pianist and violinist, excellent, close first honors; Summers and Otto, singers and yodlers, singing unusual; Young Buffalo, markaman, clever; Small, Sloan and Sheridan, comedy, "The Make Believes," landed nicely; Marlon Stewart, soubrette, well liked.

PORTOLA (Alburn & Leahy, mgrs.; agent, Bert Levy).—W. H. Mack and Co., inner and team, Valmore, McGrath and Page, the Rebbols, Anna Palmer.
 BROADWAY (Oakland) (Guy Smith, mgr.; agent, Bert Levy).—Le Roy Beach, Earl Sisters, Harris and Vernon, the Yerkas, Great Carless.
 BELL (Gus Cobb, mgr.; agent, S.-C., W. P. Reese).—Montrose Troupe, Mathews and Bannon, Herbert, Winifred Stewart, Alfred Jackson, Jim Rutherford and Co.

Frank A. Short, part owner in a Los Angeles theatre, called up his partner, Robert Walwick, on the phone Sunday evening, 20, bidding him good-bye, and informing him of his intention of committing suicide. Walwick endeavored to argue with him, but Short hung up, cutting short his efforts. Short was found dead in a lodging house the next day, having inhaled illuminating gas. Dependence dating from his recent divorcing of his wife is given as the cause for the suicide. The mother and father of the deceased reside in Union Mills, Ind.

Gertrude Van Dyck, the "Girl with the Double Voice," has left an impression at the local show shops as one of the individual acts of the season.

MILLER AND MACK

"These Boys with the Loose Feet"

WATCH
 THIS
 SPACE

Kicking along nicely, "thank you," in our 14th week on the S.-C. CIRCUIT.

Ask **NORMAN JEFFERIES.**

Mike Bernard is arranging through Archie Levy for a flyer of twelve weeks in vaudeville. Hereafter Mike's billing will read: "Tony Pastor's Protege."

Baronsky's Imperial Circus, which has been touring the provinces of China, will leave Hankow this month for the States, playing an engagement in Honolulu before arriving here.

An old showman writes from Hankow, China that the Hankow Industrial Exposition will probably not open in May, as scheduled. The exposition will cover an area of 100 acres. The writer says there is plenty of money there for the proper attractions, but nothing in the "couch" or abbreviated skirt line will go. Novelty acts, such as comedy animal acts appeal strongly to the Celestials, and will get the money.

The Bismarck Cafe has fallen in line with the Tony Lubelski idea, and opened 28 with a vaudeville program.

Tom Kelly, of Kelly and Violette, the well-known vaudeville team, who opened the house of many vicissitudes, "The Victory," some time ago, has a bunch of wrathful artists and stage hands after him. Kelly, after several weeks of futile effort to lure the public within the portals of the house, threw up the sponge last week and left, forgetting in the meantime to pay off the house employees and acts. Carl Lesser and Son of the Golden Gate Film Agency, were partners with Kelly in the house, and although refusing to make any statement regarding Kelly's action, admitted they had not received any of the weekly receipts. The following acts and house employees have placed their claims against Kelly with Nat Burton and Harry Werner, who have engaged an attorney to collect them: Nat Burton, producer; Estelle Gray, soubrette; Billy Fletcher, b. f. comedian; Fraser Sisters, dancers; Rinaldo, contortionist; Irving Sisters, vocalists; William Quimby, stage hand; Harry Werner, operator; Mrs. Donovan, treasurer; Louis Grundel, door tender. The stage hands and operator's union have been notified.

The office opened by Bert Levy in Oklahoma City in charge of Ernest Barbour has proven most

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"THE HUMAN MOCKING BIRD."

Formerly with Grand Opera.

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HONEY JOHNSON

ON THE MORRIS TIME

Doing nicely.

FEB. 26, AMERICAN, CHICAGO.

SYLVIA DE FRANKIE

"The little girl with the big Billiken."

Playing MORRIS TIME.

successful. Levy is working energetically on his eastern affiliation, and will shortly have all details completed.

Leo Cooper arrived in town Tuesday 22, having completed his time on S.-C. Circuit. He will leave for Australia 5, stopping off at Honolulu for several weeks.

PORTOLA CAFE (Tony Lubelski, amusement director).—Christoff Trio; Torcat and Mlle. Flor D'Alain, including their great burlesque fight; Ian Rogers, Australian nightingale; Edith Mote, California song bird; Spanish Nobleman Trio; Rhapo Sisters, dancers; May Thunesan, operatic soprano; Chas. Contaher, tenor.

Panky and Cook, novelty singing act, received their new tropical foliage set from the east last week, and with a shift from opening to 4 on the bill, improved their score 100 per cent.

Business at the various houses, which showed a decided falling off the beginning of Lent, has improved nicely, and vaudeville about town is doing a splendid business.

BOSTON

By **MORTON BIRGE**,

VARIETY'S Boston Representative.

82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Bedford and Winchester open the bill well; Hibbert and Warren, laughs; Robert Kegerrels and Co. in "The Tell-Tale Heart," powerful, Kegerrels being compared by many to Tully Marshall's work in "The City"; Sydney Deane and Co., hit; Barrows-Lancaster Co., "Tactics," scream; Albert Hole, boy soprano, held over, went finely, two encore calls; Mlle. Mina Minar in Molasso's "Paris by Night," headline act, three curtains and frequent applause for dances of Minar and Bartoletti, comedy part of the sketch, highly relished after the usual gruesomeness of Quarter Latin productions; Lyons and Yocco, street singers, strong; Robert Demont Trio, "Hotel Turnover."

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—Musical Simpsons, good; Tom McGuire, Lauder imitations, applause; Nicholson and Norton, went good all the way; Mabel Marchelle, "Mysterious Balloon Girl," first time here, balloon feature a riot; Four Mortons, headline act, continuous laughs; Kara, juggler, had house going; Empire City Quartet, first time here for three years, warm welcome back; Three Richardinis, rings, good.

CASINO (Charles Waldron, mgr.; agent direct).—"Don Tons."

GAITY (G. H. Batcheller, mgr.; agent direct).—"Belman Show."

COLUMBIA (Harry Farren, mgr.; agent direct).—"Star Show Girls."

HUB (Joe Mack, mgr.; agent, William Morris).

Country Choir: 3-5; Augusta Phelps, Crowley

That's What They All Say!

He stole my act.
 He chose some of my talk.
 He can't be original; I saw another man use the same stuff.
 He is a thief. I knew him when he was a butcher.
 How about the other fellow selecting the best material from my act?
 Think it over.

The Near-Great Magician?

and Killen, eccentric dancers; Scotty Provan; picture.
 PALACE (I. M. Mosher, mgr.; agent, National).—Gilroy and Fowler, Edwin Clayton and Co., Boyd and Veola, Kola Bros., Buckley Martin Co., Florence Nicolls, Danny Mullin and Co., Larriree and Lee, Frederick Family, Mae Bretonne and Co., Fabrianos, pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Hurley Sisters, Margaret Scott, Mr. and Mrs. Alkin, Big Little Four, Billy Adams, Alibast and Torie, pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Leonard and Alvin, Claire Sisters, Taylor and Herbert, Eddie Carroll, Clarine Moore, Coy Bros., pictures.

QUEEN (Wm. J. Wherry, mgr.; agent, National).—Harry Parker, Joe Smith, Gladys Rich, Mabel Wright, pictures.

UNIQUE (Wm. J. Wherry, mgr.; agent, National).—Jim Kennedy, Peter Mordella, Gaultia Sisters, Elsa Ford, pictures.

PASTIME (Charles Heath, mgr.; agent, National).—Wilfred Hiatt, Paul Poole, Tom Delaney, Bob and Bertha Hyde, Tom Welter, pictures.
 STAR (Charles Campbell, mgr.; agent, National).—Will Herbert, Fred Campbell, James Moore, Joe Daniels, pictures.

BEACON (Frank L. Browne, mgr.; agent, National).—Darrell, Dow and Dow, Walters and White, Kellen, Ray Corrie, Long Bros., pictures.

G. Molasso's "Ma Gossie" heads the bill at the American 7. This will make the second new Molasso production working Boston in a fortnight. "Ma Gossie" at the American following "Paris by Night" at Keith's this week.

Keith's bill 7 includes Laddie Cliff, Flo Irwin and Co. in "Mrs. Peckham's Carouse," and Joseph Hart's racing drama, "The Futurity Winner."

New booking agencies open now in Boston while you wait. The latest is Warren Church, who has established Church's Independent Booking Office in the Carney Building, No. 43 Tremont street, near the new Beacon theatre. Church has been office manager for John J. Quigley's Boston branch of the I. B. A. in the Tremont Theatre building for the past two years. Before that he was general manager of the Keith Canadian houses. He has been identified with the small time picture and vaudeville game in New England and Canada for the past eight years. He is out now to book in the same territory for himself.

It was reported here early this week that Feller & Shea interests would open a Boston branch office. Then gossip gave the rumor another boost by saying that Jack Fraser, who has just opened the American Theatrical Booking Office at No. 74 Boylston street, was to be their Boston representative. When this report was put up to Jack Fraser he blushed modestly, but guessed he didn't have anything to say. Jack did allow the information to leak out, however, that he has added five more houses to his booking string, also that he is looking Estelle and Albert, wire act, and Wink and Rubie, the one-armed acrobat and the clown, formerly Wink and Mack, both of which acts have not worked New England for two or three seasons.

The question of "Who's Who" in routing New England for the Family Department of the United Booking Office also adds to the gaiety of the oc-

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YOING'S PIER (W. E. Shackelford, mgr.; agent, Ray Harbo, through F. B. Kallahan, Clifton, N. J.) and the "Betty in Dreamland" musical, sunny and clever (New Act); Cherrish Simpson, William Pruette and Co. in "Mental Suggestion," went big; Fred Ward, monodisc; H. H. Melnotte, Twins and Clay Smith, talk and songs; H. H. Cherry and H. H., ex-cits, excellent; Glines and Brown, talk and songs, well liked; Rowland, juggler, very good.

Preparations for the horse show on the Million Dollar Pier March 23-26 are under way. This

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

ALICE LLOYD

1909-10 WESTERN SEASON

DIRECTION PAT CASEY

THE GREATEST VAUDEVILLE HIT IN YEARS
MARCH 7, ORPHEUM, MINNEAPOLIS

"HERALD-REPUBLICAN," SALT LAKE CITY, UTAH,
MONDAY, FEB. 14, 1910.

"The house last night went crazy over the vivacious little artist, and she responded willingly with six songs, demanding a change of costume for each. But in spite of some of her grotesque make-ups, she was dainty and clever throughout, and

received an ovation such as has not been accorded an Orpheum star in months."

SALT LAKE "EVENING TELEGRAM."
"Miss Alice Lloyd, that dainty, winsome English artist, is the big hit at the Orpheum this week, and is closely followed by the McNaughtons, English comedians. These are the two

big features. The rest of the bill is only fair. Miss Lloyd scored the big hit that is hers wherever she has appeared."

DESERT "EVENING NEWS," SALT LAKE CITY.
"There is a freshness in her songs and in her way of singing them that is thoroughly captivating. Last night she was called back for six numbers by a capacity house."

THE BIG SENSATION

MARRIOTT TWINS

AND CO. 5—People—5 2—Comedians—2

An Original Reckless Juggling Novelty.

Address care VARIETY.

LA MAZE, QUAIL AND TOM

AMERICA'S FOREMOST STRAIGHT AND COMEDY ACROBATS
MANAGERS, WATCH THIS ACT FOR FALLS AND CLEVER TRICK TUMBLING

HAMMERSTEIN'S THIS WEEK (Feb. 21)

"La Maze, Quail and Tom are comedy acrobats. The clown of the trio went Jimmy Rice one farther when he actually tumbled into the eyeglasses of the bass fiddler, much to the embarrassment of that serious-looking young man. All three are amazingly fast and their feats are astounding and dangerous."—Robert Speare in "The Telegraph," Feb. 22.

Direction of EDW. S. KELLER

McKEE RICHMOND AND JUANATI HAWLEIGH

In a military travesty, "THE SIEGE OF THE SEVEN VALES." One real, roaring laugh. Stopping the show at every performance. Who said I was crazy? Managers, this act will pack your house. Permanent address, 1568 BROADWAY, N. Y. CITY. Members of the V. V.

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Management, MESSRS. SHUBERT.
18 weeks as principal comedian with Lew Field's "Rose of Algeria,"
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LYRIC THEATRE,

CHICAGO.

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Management, MESSRS. SHUBERT.
Prima Donna, "DICK WHITTINGTON."

LYRIC THEATRE,

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REGARDS TO ALL FRIENDS

MARSHALL and KING

Introducing Miss King in her sensational "BRAZILIAN ROBBER DANCE OF THE HILLS."

Week Feb. 28, Plaza Music Hall, New York

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NIP AND TUCK

Now Playing
W. V. M. A. TIME.

will be the second show under cover here, last year having seen that innovation. Formerly the shows had been given at the Inlet early in the summer. But the pier experiment was so successful that it is decided to hold all future shows there. Afternoon and evening sessions allow of a more varied program. The holding of the show indoors also dodges any inclement weather that happens along, and there generally has been a lot of that kind during horse show week. The ring is especially constructed over the regular floor. The entire dance floor is covered with a temporary flooring, and over this is spread dirt to the depth of six to eight inches. The turns are banked. It makes an excellent, springy track.

Melvin Franklin, composer-pianist, is the name of the young man who is scoring in Annabelle Whitford's new act, in which he acts as the accompanist. A year or two ago he was well known around New York in amateur boxing circles, fighting under the name of Ben Franklin. He is a cousin of Leach Cross, and often seconds the latter in his ring battles.

WANTED QUICK

CHARACTER WOMAN for Carrie Nation part. Thin CHARACTER OLD MAN for deaf old man part. YOUNG MAN (small) for Buster Brown part. Vaudeville act opens March 7. Call or wire Harry H. Lamont, 386 W. 43d St., New York City.

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Cable "Jesfree: London"

Billy Van ("Come here a minute") plays Newark this week, Pittsfield next, and then goes to Hot Springs, Ark., for six weeks to recuperate from a recent illness. Hot Springs is the home of Mountain Valley water, and Billy sure does love his Mountain Valley.

"Shapiro" opens a new store here 12. It will be called "The Gem," and will be at 1631 Boardwalk (below Kentucky Avenue), open all year. His other store, near the Steel Pier, will be opened in the spring as usual.

The home of Ferd Singhi in Tioga, Philadelphia, was robbed last Friday night of jewelry valued at \$3,500. Mr. Singhi is a son-in-law of S. Lubin, and the general manager of Lubin's film producing plant.

Tim McMahon just hit town to spend a few days. He was discovered standing at a soda water fountain! Tim said: "You can see many a good party around a table, but did you ever see a sociable group around a pump?"

The Wiltshire cafe makes a specialty of having a theatrical night every Thursday.

A story is told about "Chiquita," a pet monkey belonging to Mrs. M. L. Keenan, of Young's Hotel. A couple who had been imbibing a bit too much were arguing in their room about whose fault it was. Each claimed that the other would get "D T's." If they did not quit. Their door was ajar and in came "Chiquita." The man saw it first. His wife turned around and also noticed the "monkey," which then walked out. The man swore that he did not see a thing. The next day the couple left—sober.

Maurice Shapiro is to have two music stores on the Boardwalk.

The Savoy Stock Co. is playing this week "Three Weeks."

Billy Van when at Young's Pier told a story during his monolog about a "boneheaded coon waiter"—"solid ivory, no intermission." A negro in the audience took offense at it. The next day Van got an anonymous postal which read "Get out the coon story; it is improper. You know your mother was a nigger and your father a Syrian, so what are you?" So Bill cut the story—not. Van has gained twenty pounds since resting here. He was quite ill at one time.

Frank Lane, identified with the Hoyt shows ten years ago, is here recovering from an attack of apoplexy. He intends shortly to open a cafe at Thirteenth and Chestnut Streets, Philadelphia. His father, John E. Lane, is conceded by many to be the greatest Shakespearean scholar alive today.

Mr. and Mrs. Winchell Smith have left. Mr. Smith worked hard down here finishing his new play, and did so a week ahead of time. The piece will be called "Bobby Burnett."

I. B. PULASKI.

BALTIMORE, MD.

MARYLAND (Fred Schanberger, mgr.; agent, U. B. O.).—Sam Chip and Mary Marble in "In Old Edam," big hit; James and Sadie Leonard, vaudeville, excellent; Great Howard, ventriloquist, clever; Edmund Stanley and Co., musical sketch; Edna Luby, mimic; Zarow, eccentric comedian, amusing; Armstrong and Clark, pleased; Alpine Troupe, wire, excellent.—WILSON (Joe Dillon, mgr.; agent, Joe Wood).—Goldie Reinhardt and Co. in "Stung," applause; Royal Minstrel Five, good musical act; Nellie Lytton, dainty comedienne; Charles E. Border, laughable; Wada and Heath, well received; Jolly Lakens, musicians, applause; Jack Inglis, scored; Valletta, acrobat, very good.—BLANEY'S (Sol. Saphier, mgr.; agent, Fitzgerald).—Svengala, hypnotist, sensation; Williams and Malbora, excellent; Waldron Brothers, Dutch, fair; Sam Drane, amusing; and Davis, clever; Burns and Clark, comedians, pleased; Four Flying Houdans, very good.—VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Madeline Burnette, vocalist, heads; Barnett Troupe, Duffy, Sawtelle and Duffy, Corbett and Forester, Springer and Church, Claude Golden, Garry Owen and Co., Bradley and Ward.—GAYETY (Wm. Blauf, Jr., mgr.).—Irwin's "Majestic."—MONTU-MENTAL (Monty Jacobs, mgr.).—"Gaiety Girls."

BATONNE, N. J.

BIJOU (B. B. Howard, mgr.; agent, I. B. A. Rehearsal 1 p. m.).—The Eccentric Four, "The Morning After," return engagement drew heavily; Dorothy De Schille and Co., "Thirty Dollars," good sketch, did nicely; Flossie La Van, comedienne, good; Hall and Staley, "The 20th Century Burglars," very funny; The Bruces, s. and d., good; Darktown Trio, s. and d., fair; The Vincents, comedy sketch, good sketch, well acted; J. Francis O'Reilly, comedian, very good, went big; Levine and Leonard, comedians, pleased; Hamilton and Ronca, "The Singer and the Violinist," very clever.—ORPHEUM (De Angelos & De Rosa, mgrs.; agent, Sam Meyers).—Mile. Electric, electric entertainer, very amusing; Josie Antonette, change artist, good; John Donovan, Irish comedian, fair; Anna Hastings, soubret, did well; Harry Cole, comedian, good; Elsie Rogers, s. and d., did nicely; Hugo Re Valley, acrobatic, good; May Russell, soubret, went big; Walter Raymond, comedian, did nicely.

LE BOY O. FARR.

BROOKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent direct. Monday rehearsal 10).—Maurice Freeman and Co., unusually good sketch; Fetching Bros., a hit; Cartmell and Harris, excellent; Charles Nevins and Ada Gordon, very good; Richardson and Howard, good singing; Johnny Fields, Jr., monolog, fair; La Maze Bros., good comedy acrobats; Maxwell Holden, shadowgraphs, clever.—SHEEDY'S (J. L. Owens, mgr.; agent, I. B. A. Monday rehearsal 10).—Graham and Hartley, Seymour and Allen, Emily Scudder.—NEW ORPHEUM (McCue & Cahill, mgrs.).—Pictures and songs by Mr. McCue.

H. A. BARTLETT.

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Working all the Big Time in Preparation for Next Season

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In the sensational offering entitled

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Boston's new BOOKING AGENT, absolutely INDEPENDENT, using the WHITE RAT contract, deemed by both Manager and Performer the most equitable. MANAGERS desiring bookings of the better class (comedy especially) communicate at once. PERFORMERS are assured of clean dealings in this office.

SUITE 306, CARNEY BLDG.,
48 Tremont St., Boston, Mass.
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BETSY BACON

AND CO.

Presents "DEBORAH'S WEDDING DAY," war time playlet.
Support, JANE JEFFERY and LLOYD BACON.
S.-C. Circuit, opening Winnipeg, March 21.

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Novelty Acts, Dancing Acts, High Class Vocalists, etc., Wanted at all times. Send us Photos and open time at once. Every communication answered. Sole agents for the Thalia Amusement Co., Inc. MANAGERS, write for list of acts. WANTED at once, 100 LADY CONCERT HALL PERFORMERS. Send photo and open time. We advance fares.

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Sam Chip ^{A_ND} Mary Marble

In Anna Marble Pollock's delft Dialogue, with Ditties, designated "IN OLD EDAM."

Booked solid until June.

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MARCH 7, COLUMBIA, NEW YORK.

DICK AND ALICE McAVOY

"Herald Square Jimmy"

King of the Newsboys.

Address care VARIETY.

The Indianapolis "Star" says: "Myrtle Victorine and The Two Zolars are the 3 NIFTY GIRLS the Program says they are."

AT THE COLONIAL.

FRANK BERRY AND PAULINE BERRY

Playing RETURN ENGAGEMENT over the ORPHEUM CIRCUIT.
WEEK MARCH 6, ORPHEUM, SPOKANE.

TIM McMahon AND EDYTHE Chappelle

"Why Hubby Missed The Train"

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KEITH'S, PROVIDENCE, NEXT WEEK (MARCH 6)

"Such a jolly laughing act is rarely seen. Comedy sketches like 'A Strenuous Daisy' are rare."—VARIETY.

O'Rilla Barbee—Arthur Hill and Co.

PRESENTING

"A STRENUOUS DAISY"

A LITTLE COMEDY OF SENTIMENT AND CRIME.

AUGUSTUS NEVILLE

And his own company in

"POLITICS AND PETTICOATS"

By Oliver White, author of "The Visitor" and "Superstition."

FEATURED Attraction on SULLIVAN-CONSIDINE CIRCUIT

DAVE LERNER

PRINCIPAL COMEDIAN

WITH MINER'S "AMERICANS"

LA PETITE MIGNON

THE LITTLE QUEEN OF MIMICRY.

Playing the MORRIS CIRCUIT.

MISS MURRAY

Direction, ALBERT SUTHERLAND

CAINE ^{A_ND} ODOM

SONG TAILORING.

THIS WEEK (FEB. 28), PLAZA MUSIC HALL, NEW YORK.

MARCH 7, AMERICAN, NEWARK.

(HOWARD) FIELDING AND CARLOS (HELEN)

CHAMPIONS OF THE WORLD.

"I take pleasure in recommending the act of Fielding and Carlos, who have played my entire circuit. I consider this one of the best exhibition skating acts I have ever seen, as to execution, class and costume. They were a distinct hit over my circuit." — ALEX. PANTAGES.

Care White Rats, Chicago

Direction, B. A. MYERS.

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Owing to the numerous demands from managers throughout New England, we have found it necessary to open a **BOSTON OFFICE**, so we can better take care of their bookings and have established an office in the **JEFFERSON BLDG., AT 634 WASHINGTON STREET**, from which office we will book New England houses now on our list. **MANAGERS** desiring a booking agency that deals **FAIRLY AND SQUARELY** and that **CAN GIVE THEM ACTS** that will suit their houses and please their patrons, will find it to their advantage to communicate with us at once. We will be pleased to hear from acts desiring time in that section, as it shall be our endeavor to treat the artist fairly and squarely. Our circuit has been increasing rapidly and we now book exclusively over one hundred houses.

Our **BOSTON OFFICE** will be in charge of **MR. HARRY WHITLOCK**, who would be pleased to meet both managers and artists who desire to do business with us.

LEO CIRCUIT, INC.

JOSEPH J. LEO, President

LONG ACRE BUILDING, TIMES SQUARE, N. Y.

NEW ACTS

(Continued from page 17.)

Traynor and Mantell.

Songs and Talk.

15 Mins.; One.

Lincoln Square.

It may be said of these men that they present a neat appearance. The comedian has the good sense not to make himself either ridiculous or hideous. He's simply eccentric. They get all the laughs they are entitled to, but do not possess any particularly brilliant material. The singing and appearance count for more than half of the quality. They pass. *Walt.*

Powers and Wilson.

Songs and Dances.

15 Mins.; One (Special Drop).

23rd Street.

An actress is stranded, and to prove it a drop showing a railroad station in the back ground is displayed. The man is a country bumpkin who has enough talent to be booked for an amateur show. He invites the girl to join him in an act and right there in front of the depot they put across a rather bright and much liked turn of song, talk and dance. *Walt.*

OUT OF TOWN.

Florence Geneva.

Singing and Dancing.

12 Mins.; One.

Haymarket, Chicago.

Florence Geneva is one of the prettiest if not the prettiest girl in vaudeville. Her costumes represent a small fortune if appearance may judge. Miss Geneva

sings four songs with four changes, three being special numbers. She will probably depend greatly upon her personality and appearance in vaudeville. If there is a chance of these two valuable essentials pulling one through, then the act will win without a struggle. Her delivery is satisfactory, and her voice is pleasing to listen to. She would do better to talk her songs as much as possible, for this girl doesn't have to look to her voice entirely for support. Her first number is a boulevard song, and for this Miss Geneva wears a long automobile coat with an auto bonnet. She next sings "Soft Pedal," and lands considerable laughs from the number with some light comedy. This will gradually work into her best number, for she seems to have a different way of putting it over. A "kid" song with knee dress follows, and for a closer Miss Geneva has a Turkish number with Oriental costume. On rather early at the Haymarket the act landed a great big hit and with proper stage handling should soon develop into a first class singing single, something scarce nowadays. *O'Connor.*

Augustus Neville and Co.

"Politics and Petticoats" (Dramatic).

17 Mins.; Full Stage. (Interior.)

Wigwam, San Francisco, Cal.

"Politics and Petticoats," by Oliver White, written for Augustus Neville, parallels closely White's other efforts. Comedy is lacking to a great extent, and inconsistency is stronger than the average stage license permits. How a couple of high social standing with the husband

in the public's eye could be divorced without it becoming publicly announced is stretching the imagination considerably. The cast is a splendid one, and handles the dialog and situations throughout crisply and admirably. More of the thorough business man and less of the political "bruiser" by Mr. Neville as the dominating influence of the story proves a pleasant relief from the usual conceptions advanced. In the reading of his lines Mr. Neville could employ more light and shade and soften his tones advantageously. On the "pop" time the act will not score as it should. The big time will have to be sought for the proper appreciation.

Fountain.

Julian Eltinge.

Impersonations.

18 Mins.; One (7); Two (5); Full Stage (Special Set) (6).

Orpheum, Cincinnati.

What was intended for the coming European tour of Eltinge, was presented here for the first time this week. The first number, "The Lady of Mystery" showed Mr. Eltinge in a stunning black spangled ("Brinkley Girl") gown. He next sang "Honeymoon in June Time," wearing a white dotted dress with a dark wig that may be counted among one of Mr. Eltinge's best efforts. A criticism, however, may be the wearing of black stockings and shoes with the light costume. For the third number, "In the Olden Days," Eltinge wore a Colonial frock in which the colors are perfectly harmonized and which scored the best of

the act. "That Spanish-American Rag," for the closing is very good. A Spanish spangled costume is used and Eltinge shows a higher type of the Spanish girl than is customary in the "Carmen" and other types. The dance at the end, however, needs considerable improvement, or should be dispensed with entirely, as it is not suited to Eltinge and is not of the impersonator's highly artistic methods which are quiet and refined. The Spanish "rag" requires a rough, careless and "don't care a rap" style. Still it is a diversion. As a whole the new act does not seem at present to equal the former one, though Mr. Eltinge was recalled seven times Sunday. He is such a prime favorite and an artist that Eltinge could please a vaudeville audience on his appearance alone.

Harry Hess.

Donald Bowles and Co.

"Guilty" (Dramatic Sketch).

21 Mins.; Four (Special Drop).

Orpheum, New Orleans.

A burglar enters the home of the Judge who has sentenced him to a prison term during his youth. He is discovered by the butler, who is quickly chloroformed. The Judge, returning home, accompanied by his daughter, discovers the thief and calls the police. The daughter discovers in the burglar a man who has previously befriended her, and through her pleadings the Judge is prevailed upon to release the thief. The audience evidenced its appreciation through witnessing the sketch with rapt attention. *O. M. Samucl.*

(Continued on page 35.)

GOOD NEWS!

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WITH THE

TED SNYDER CO.

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COME IN FRIENDS, OR WRITE

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"THE DANDY THIEVES"FOR TIME
APPLY TO **ALF REEVES**, ManagerIS A NEW HEADLINER
AND WILL BE PLAYED BY **FRED KARNO'S LONDON CO.**
Scenery, costumes, music arrived per "Adriatic." It will be produced early in March.
See it. "A Night in an English Music Hall" now playing American Music Hall, New York

A FULL REPERTOIRE OF 3 BIG HEADLINERS

WILLA HOLT WAKEFIELD

WILLIAM MORRIS CIRCUIT.

Personal direction, E. A. MYERS.

BESSIE WYNN

IN VAUDEVILLE

**TOOTS PAKA In her Original
"HULA-HULA-DANCE"**

PAKA'S HAWAIIAN TRIO AND CO.

With MAX ROGERS in "THE YOUNG TURK."

Direction, PAT CASEY.

THE ONE AND ONLY

BERTIE FOWLER

THE CHEER UP COMEDIENNE.

Being taken care of very nicely by ERNEST WILLIAMS, of the Marcus Loew Amusement Co.

THE BEST OF ALL BURLESQUE STRONG MEN. SEE US AND YOU SEE THEM ALL, AND THEN SOME.

LeCLAIR and SAMPSON, PAT CASEY, Agt.

SAN FRANCISCO "EXAMINER": "LECLAIR AND SAMPSON are fakirs pure and simple, and ought to be arrested for deceiving a credulous public. First they perform some marvelous acrobatic feats, juggle heavy torpedo shells and some wonderful balancing feats, which all seem possible and receive vigorous applause from the audience. They do a good turn and create roars of laughter in the wind up by their fake feats of strength."

Watch out for another Big Novelty Acrobatic Act we shall produce with four other people, special scenery, etc. Same time shall continue with our own act.

ORPHEUM CIRCUIT.

**THE
ARNOLD—GRAZERS—ETHEL**PRESENTING
A MUSICAL COMEDIETTA
A Big Hit Everywhere

O. L. HALL, Chicago "Journal": "Grazers is a wonderful toe dancer, a sort of male Bessie Clayton."

NOW ON THE W. V. M. A. TIME

Address care VARIETY, CHICAGO.

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FRANCIS MURPHY

UNANIMOUSLY ELECTED

A BIG HIT

IN HIS

NEW IMPERSONATIONS

WHITTIER-INCE and CO.

In "DR. SMART'S DILEMMA."

Eleventh on GUS SUN CIRCUIT, and still working. Address care of Gus Sun, or VARIETY.

**4 MUSICAL 4
CATES 4**America's Best
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FEATURING

FRANK B. CATE,

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WALTER H. CATE,

WORLD'S GREATEST SAXAPHONE SOLOIST.

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Playing "the Largest Saxophone in the World," the largest and only Saxophone of its size ever played, and P. Hittsch von Tschakowsky's "1812 Russian Overture Solennelle," on

4-Extra Large Xylophones-4

The Dainty and Winsome

**HILDA HAWTHORNE
AMERICA'S FOREMOST
Female Ventriloquist**

March 7, TRENT, TRENTON.

Direction, AL. SUTHERLAND

WARNING

Just to let you know that the "CELLULOID BULL DOG AND ARRESTED TOM CAT" "GAG" in connection with the JEFFRIES-JOHNSON FIGHT is our own. Please keep off.

LEWIS AND CHAPIN

OUT WEST, COMING EAST SOON—in our new airship.

WILLIAMS & GILBERT

(These Comedians)

"It's the Same Thing" and "I'm Drunk." Copyrighted. Written by ourselves.

Open for burlesque next season.

Williams—"GU, you're some straight man." Gilbert—"Williams, you're some funny blackface comedian."

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THE POPULAR DICKENS ACTOR.

OPENING WALKER THEATRE FOR WM. MORRIS, WINNIPEG, CAN., MARCH 7.

ILA GRANNONStill Meeting
with Success

This week: Poli's, Bridgeport

March 7, Bennett's, Hamilton

EDW. S. KELLER, Agent

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Cris.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.): rehearsal Monday 10).—Bill headlined by Denman Thompson, wins the hearts of all; BeGar Sisters, whirlwind dancers, fair; Clark and Bergman, good; Fred Dupres, good talk; Simon, Gardner and Co., "The New Coachman," laughs; El Cota, xylophone soloist of note; Big City Quartet, pleasing; Four Holloways, sensational wire artists.—GRAND (J. H. Michel, mgr.): rehearsal Monday 10).—Seabury Duo, roller skating, very good; Michel and Bradford, colored, please; Rutledge and Pickering, rural sketch, favor; Wolf, Moore and Young, a. and d., beyond the ordinary; Bartell and Garfield, Hebrews, hit of bill; Welda and Senao, clever and balancers.—ORPHEUM (C. H. Peckham, mgr.): rehearsal Monday 10).—Bill headlined by "Commodore Tom," well trained pony; Dumitracu Troupe, acrobats, clever; Crawford and Meeker, comedy and piano playing, good; Parker Palmer, gymnasts, clever; Billy Raymond and Scanton Sisters, a. and d., please; Ed and May Woodward, sketch, won favor; Bill Dale, comedian, good; EMPIRE (Bert F. McPhail, mgr.).—"Trocadero."—STAB (Drew & Campbell, mgrs.).—"Fay Foster."—PRINCESS (Proctor E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 9).—Ned Mack, St. Clair and Clayton, Hendric Jacquemain, Louise Elliott, Obet and Dott Keyes. WALTER D. HOLCOMB.

HAVANA, CUBA.

Havana, Feb. 26.
POLYTEAMA HABANERO (Alfred Misa, mgr.).—Week 21: Gyp, female impersonator, first-class number, big success; Godelwey Troupe, Russian dancers, excellent dancers, original and well presented, went big; Bamadell Trio, a. and d., pleased immensely; McChewen, colored singers, well liked; Danzantina Troupe (T.), a. and d., on their second week but still need rehearsing to make it go through fairly well.
ACTUALIDADES (Eusebio Arcue, mgr.).—Raoul Del Monte and Co. in repertoire of sketches of local satire, always pleasing; Wall Hilda and Victor Martin, in a singing novelty with special acts, well presented, went big; La Belle Peeper, Oriental dancer, well received; m. p.
NATIONAL (Santos & Artigas, mgrs.).—Open for a short season showing moving pictures. Alfonso Zelaya, pianist, has been a drawing card. NOTES.—Peplito Ariola, the Spanish Mozart, pianist, appeared at the Grand Theatre of the Polyteama Habanero, giving two concerts last week. The young genius is only eleven years old and is a master at the piano, meeting with great success.—Senor Alfonso Zelaya, who is appearing at the National as a pianist, is a son of Santos Zelaya, ex-President of Nicaragua, of such recent world-wide notoriety. His playing is first-class and all his selections are classical, which he plays without knowing any music whatever.—The Heras Family are playing in Cienfuegos under the Polyteama Habanero management. They will play that house again on their return to this city to finish their contract which was prolonged for four weeks more. ROCKY.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, I. B. A.; Monday rehearsal 10).—Sheedy's Vaudeville, Joe Cook, "master of all trades," good; Juliet Wood, imitator, very good; Hayward and Hayward, "Holding Out," excellent; Willie Solar and Alice Rogers, good; The Weber Family, acrobats, very good; Joe Hardman, songs and stories, good; Carl Henry and Co., "The Models of Jardin de Paris," a hit.—BIJOU (L. M. Ross, mgr.; agent direct; Monday rehearsal 10).—Mark and Laura Davis, Somers and Law, Alice Northcutt and Co., Graham and Hartley, Sampson and Reilly, Mr. and Mrs. Ernest Cortie.—PREMIER (L. M. Ross, mgr.; agent direct; Monday rehearsal 10).—Mark Cobden, Green Sisters, The Vere Bros., Virginia Humber, Seymour and Allen. EDW. F. RAFFERTY.

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"Gardner and Stoddard are vocalists and instrumentalists of surpassing excellence, and while they provoke much laughter by their comicalities they astonish by their extraordinary cleverness both as vocalists and instrumentalists, the hand-bell ringing by the gentleman being received nightly with rounds of applause."—"Morning Advertiser," December 27th, 1909.

"One of the best items in the programme is that by Grant Gardner and Marie Stoddard in 'Vaudeville Frivolities.' It is a clever American 'turn,' the lady giving imitations of various things she has heard at the music hall and her partner accompanying her at the piano, all the while performing many strange antics."—"Morning Post," December 28th, 1909.

AGENTS: THE WIELAND AGENCY, 16, ST. MARTIN'S STREET, W. C.

LA CROSSE, WIS.

MAJESTIC (F. L. Koppeler, mgr.; agent, S. C.; rehearsal Monday 12).—Week 21: Orban's Cockatoo, well trained; Ida Aiken, ill; singer, Sisters Kelley, hit; Newell and Nibbel, well received; Lew Welch and Co., clever sketch; Johnson Students, good.—BIJOU.—Reopened for pictures only, Sherwood & McWilliams, managers. M. H. FIELD.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct. Monday rehearsal 6).—Eva Taylor and Co., headliners; Montambo and Bartelli, pleased; John McCloskey, excellent vocalist; Sandberg and Lee, laughs; Klein Family, cyclists, highly appreciated; Patsy Doyle, good; Winston's Seals, remarkable. LEO LOGAN.

LOUISVILLE, KY.

MARY ANDERSON (J. T. Weed, mgr.; Orpheum Circuit).—The Aldines, comedy acrobats, very good; Nevil and Wood, s. and d., clever; Borani and Nevro, comedy; Mary Norman did not appear; Seligman Braunwell and Co., great; Bubers, Cackley, and McBride, good.—BUCKINGHAM (Horace McCrocklin, mgr.).—Dreamland Burlesquers, good show. J. M. O.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; Orpheum Circuit; bookings direct. Monday rehearsal 10:30).—Paul Kleist, in "The Land of Dreams"; Violet Allen and Co., in "Keeping an Engagement"; Vivian Burrows, pleases with violin selections; Mile. Bianchi, novel dances; Ballerina's Omine Tumblers, do some very clever stunts; Edwin Stevens, aided by Tina Marshall, in "Baby"; Youlin, songs; "Circumstantial Evidence," popular as ever; Bob Adams and Bob Alden, musical wit, "Before the Party"; Bobby Pandur and Bro., remarkable feats of strength.—NEW STAR (F. Trotman, mgr.).—The "Kentucky Belles."—GAYETY (T. B. O'Brien, mgr.).—The "Merry Whirl"; good burlesque, drawing well.—THEATRIUM, LYRIC and DELICET and PRINCESS (T. Saxe, mgr.).—M. p. and ill. songs. HERBERT MORTON.

MOBILE, ALA.

LYRIO (Gaston Neubrik, mgr.; agent, Orpheum Circuit).—Charles the First, headlined, hit of the season; Rosa Royal and her horse, "Chesterfield," scored; Quinlan and Mack, "The Traveling Dentist," well received; Barry and Huvers, good; Lew Wells, much applause; Dorothy Drew, pleased.—KENNER'S (J. T. Keener, mgr.; agents, William Teuhle & Co.).—The Five Misuses, hit; Mr.

and Mrs. Spann, sketch, pleased; Louise Cody, songs, clever; Eric Kristopher, yodler, good.—DEERLAND (W. C. Pooley, mgr.; agent, C. M. Hodkins).—Mason and Mason, s. and d., scored; Seranado Trio, hit; Vanello, good; Bredwin, pleased.—VICTOR (Victor Perez, mgr.; agent, Gus Sun).—Evelyn, beauty model, excellent; Grogan and Morean, pleased; Wallace and Beech, amusing. SIDNEY ROSENBAUM.

NEW BEDFORD, MASS.

NEW BEDFORD (W. B. Cross, mgr.).—Feb. 28-March 2: The Durants, clever sketch; Musical Valpo, good; Armstrong and Ashton, did nicely.—SAVOY (J. W. Barry, mgr.).—March 2: Frank Bush, good monolog; McVeigh and Walby, nimble dancers. H. O. TRIPP.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.; agent, U. B. O. Monday rehearsal 10).—Pat Rooney and Marion Bent, Rooney seems to dance better than ever before and both were compelled to respond to unusual encores; The Rolifmans offered one of the best musical numbers ever here; Charles and Fannie Van, "A Case of Emergency," original and entertaining; Walter Wilson and Co., well received; Susanne Bocamora, enthusiastically received; Wormwood's Animals were even better than before; Dennis Bros., acrobats, concluded a very good bill.—AUDITORIUM.—This is a new vaudeville house controlled by a local capitalist and booked through the office, William Morris. Their first offering is Harry Lander and seven other numbers for one night, March 1, only. The new house seats 3,200, is well located and there is every indication that it will have a successful run. The sale of seats for Lander's appearance was unusually large. In addition to his regular performances, Mr. Lander gave a complimentary concert to the inmates of St. Francis Orphan Asylum. B. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct. Monday rehearsal 10).—Bouncing Gordons, distinct hit; Warren and Blanchard, local favorites; Charles Montrell, fond favor; Mabel McCane, splendid voice; Donald Bowles and Co., "Gully" (New Act); Danle, great dancer; Two Hardis, opened.—AMERICAN (Wm. T. Grover, mgr.; agent, Wm. Morris. Sunday rehearsal 10).—Tremendous crowds both performances Sunday. Molasso and Corio's dance, headliner, pretentious and pleasing; Three Kellys, opened, doing nicely; Tambo and Tambo, spin tambourines dextrously; Gray and Graham, hearty appreciation; Billy Wells, scored; Middleton Spellmeyer and Co.,

held interest; Livingston Trio, capital bar act; Fields and Lewis, went big.—WINTER GARDEN (Low Rose, mgr.; agent, direct. Sunday rehearsal 10).—McEwen, hypnotist, great act for small time; Steele Sisters, well dressed number; Al Allen, "The Music Master," needs schooling; Hilda Leroy, dainty; Florence Hartry, held over; Billy Franklin, comedian, coarse. O. M. SAMUEL.

NORFOLK, VA.

COLONIAL (W. T. Irb, mgr.; agent, U. B. O. Monday rehearsal 10).—The Musical Fredericks open with a classy little musical act that takes well; Le Oompte, fire eater, interesting; Connelly and Webb, third, excellent piano and singing act; The Four De Wolf, juvenile entertainers (New Act), scored a hit; Bert Leroy, cartoonist, was an important factor and scored at every performance; Carrie DeMar, the headliner, was a great hit and took the houses by storm; The Three Rubes (Bowers, Walters and Croker), close with their well-known act, and registered a tremendous hit.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbette, mgr.; agent, U. B. O. Monday rehearsal 10).—The Demacos, acrobats, good; Hodges and Launchmore, colored, fair; Webster Cullison and Co., in "Strong," funny; Four English Bells, novelty act, good; Billy Van, comedian, made great hit; International Grand Opera Quartet, voices blend nicely; W. Coughter, ill. songs. GEORGE FRANKLIN.

PITTSBURG.

GRAND (J. P. Harris, mgr.; agent, U. B. O.; Monday rehearsal 10).—Flying Martins, fast and fascinating; Al. Carleton, songs and patter, solemnly clever; Rosa Crouch and George Welch, good and lively; "Exposition Four" (Alexander Brothers and Brady), well rewarded; Clayton White and Marie Stuart, in "Cherie," scored; Reft Brothers and Miss Murray, very good. Initial engagement in Pittsburgh of Simons and Shields, presenting "High Life in Jail," excellent, much applause; Marvelous Griffith, striking; Six Samols, whirlwind Arab acrobats, good. EMPIRE (J. H. Zimmerman, mgr.; agent, Lowe; Monday rehearsal 10).—Hattie Urma, featured; Francesca Redding and Co., hit; Hanley and Jarvis, won applause; The Circle Wheel of the Cycling Hoffmans, clever; Musical Vynos, big hit. KENYON (H. R. Pollock, mgr.; rehearsal 10).—Mansfield Bros., good; Mable's Animals, cleverly trained; Johnson Bros. and Johnson, amused; Rhea, went well; Dougherty and Gibson, appreciated. M. S. KAUL.

PORTLAND, ORE.

ORPHEUM (J. Cordray, mgr.; agent, W. V. A.).—Ida Fuller, strong feature; Arthur Dunn and Marie Glazier, a riot; Elsie Faye and Co., excellent; Violet King, musical treat; William Gould, entertaining; Kronemann Brothers, clever; Mildred Morris and Co., fair.—GRAND (Frank Coffinberry, mgr.; agent, S. C.).—Carlyle Moore and Ethlyn Palmer Co., local favorites; Les Theodors, good; Collins and Brown, fair; Al Taggon, pleased; Pere and Wilson, entertaining; Lambert and Williams, well received.—FAN-TAGUE (John A. Johnson, mgr.; agent, W. S.).—The Four Humans and Karl Hanley and Co. divide features, both scoring; Jennifer and George, excellent musicians; Seymour and Durpee, clever; Billy Beard, scream; Louisiana Quintette, entertaining. W. R. B.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Covene Troupe, tight wire, headliner, fine; Creighton Bros., "Relics of '67," good; Jerome Radin, scored; Louis E. Hess, violinist, excellent; Dollie LeGray, ill. songs.—NOTE.—Dollie LeGray returned to the Bijou this week after an absence of over a year, and was given a most royal reception upon her appearance. J. E. P.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, mgr.; agent, direct. Sunday rehearsal 10).—Excellent bill and crowded houses. Arturo Bernardi, protean artist, continued applause, immense hit; Willy Pantzer Co., acrobats, continuous laughter; Mr. and Mrs. Frederick Voelker, musical, scored big; Una Clayton and Co., scored; Garden City Trio, hard spot, following Voelkers, scored big; William Flemen, suffering with cold, fair; Risley and Reno, acrobats, passed.—NOTE.—T. H. Davis had to close with Underwood and Slosson last Wednesday on account of an attack of appendicitis. Was operated on and is doing nicely. He will rejoin the act at Sioux City in three weeks.—MISSION (John Clark, mgr.; agent, S. C. Thursday rehearsal 10).—Good houses. Whitehead and Croftson, scream; Geo. B. Reno & Co., continuous laugh from start to finish; Ray Fern, well received; Hocy and Mo-sar, good; Four Baltus, acrobats, good. EUGENE J. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Powers and Paulana, ventriloquists, great; Abbott and Alba, sketch, entertaining; Martineze and Jefferson, songs, good; Lazar and Lazar Co., sketch, clever.—STAR (Kennedy & Wyler, mgrs.; agent, S. C.).—Harry Mayer, musical.

THE GREAT CAICEDO KING OF THE WIRE

Goes the strongest every day. BIG HIT, GREAT SUCCESS. THIS WEEK at the COLUMBIA, CINCINNATI. Read more opinions about this remarkable performance

"ENQUIRER," CINCINNATI (FEB. 21).

A MERITORIOUS BILL.

"There is merit in every act at the Columbia Theatre, but the veteran tight wire performer, Caicedo, who still holds his own as a 'star' in that line of work, delighted hundreds of old friends, who applauded his skill and daring."

MANAGERS, AGENTS and all, address immediately as per Route, Orpheum Circuit; or to permanent address, 2 Stone St., New York, care J. J. Julia & Co.

THIS WEEK, MARY ANDERSON, LOUISVILLE. NEXT WEEK (MARCH 6), ORPHEUM, MEMPHIS, TENN.

GREAT BILL AT THE COLUMBIA.

"Caicedo, the greatest of all 'wire' workers, opened his act with his wire tumbling, dancing and graceful poses, etc., etc."

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FRANK COOMBS

WATERBURY (CONN.) "REPUBLICAN," FEB. 23.

"One of the most finished numbers of the program is provided by Frank Coombs, who calls himself 'the sweetest voice in vaudeville.' He possesses one of the most melodious voices heard at The Jacques this season. Mr. Coombs sang four numbers last evening, every one of which was applauded as generously as the leading act upon the program."

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DUBLIN'S FAVORITE COMEDIENNE. ASSISTED BY
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COOKE AND MISS ROTHERT

Acrobatic Dancing Novelty and Comedy

Featuring "APACHE" and "VAMPIRE" DANCE

JACK NORWORTH says: "Cooke, I like your act. Your 'APACHE' is immense. ROTHERT is the prettiest 'APACHE' model of the lot. I've seen them all."

MANAGER SCHAMBERG, WARBURTON, YONKERS, says: "Your act is great. Your 'APACHE' goes better and gets more applause than the whole troupe previous."

W. L. DOCKSTADER says: "Making good in your home town is a hard stunt, but you certainly did it."

ALF. T. WILTON says: "I'm on the job."



FOUR READINGS

What the SAN FRANCISCO PRESS had to say about the
4 Readings, week Jan. 23d:

"GALL." "Another act newly come this week which gets nothing but applause and no turned down thumbs in the turn which the Readings—four of them—put on. Perhaps, if you saw the Willie Pantser troupe of last week you will think it a hand to hand job for another act of similar kind to win. I thought so, but the Readings' turn is different in many respects, and it is characterized by a

smoothness and daring that makes it worthy of its position just before the moving pictures."

"POST."

"The Four Readings are an example of the fact that there can always be something new by way of an acrobatic turn in vaudeville. How they keep it up seems marvelous, for the four are not like anything that has ever struck the Orpheum before."

"EXAMINER." "Weston provides a fine feature of the new show. Many there may be who will prefer the Four Readings, acrobats. You may think you do not care for acrobatics, but you will change your mind when you see the Readings, who have one of the greatest acts of its kind ever seen in San Francisco. Their hand-to-hand leaping can be described only as marvelous."

"CHRONICLE." "An unheralded acrobatic act, the Four Readings, proved a startling wonder. Following the Pantser, as they did, they had to offer something sensationally novel to make good. Thrilling feats of hand-to-hand leaping are their specialty, and they are marvelous at it. The act throughout is neat and swift."

PAT CASEY, Agent

EDWARD BARNES AND MABEL ROBINSON

Piano Playing and Singing.

BOOKED SOLIDLY

PAT CASEY AGENCY

Thanks to BILL LYKENS

show at Poll's Sunday for the benefit of the newspaper men and doctors here. He pulled all sorts of space in the papers, getting nearly a column in the "Republican," a record for press stuff in our staid old veteran.—A new house, the "Bijou," was opened here last week by the Bijou Amusement Co., on lower Worthington street. It has a capacity of 1,000, seven hundred on the ground floor and three hundred in the balcony. The furnishings are of the best, surpassing any other house in the city. It will be devoted to moving pictures, with a tri-weekly change, and an added attraction of a first-class musical act each week. The house was built in record time, the operations covering over a period of only eighty days. G. A. P.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct. Sunday rehearsal 10).—Anna Laughlin, s. and d., very pleasing; Dehaven Sextet, pleasing; Mabel Hardine and Co., sketch, good; Hymack, novelty, good; The Piquays, acrobats, good; Lancelotti, Lucier and Co., sketch, good; Three Klon Sisters, acrobats, pleasing.—MAJESTIC (C. H. Miles, owner; S. C. Lookings, Monday rehearsal 10).—Jeannette Adler, s. and d., good; Allen and Arnold, singing, fair; Aerial Sherwoods, acrobats, fair; Frank Kirk, musical tramp, good; Nancy Rice, s. and d., good; St. John and Bridges Co., sketch, fair; Robert Byrd, songs, good.—STAR (A. H. Moeller, mgr.).—Sam Rice and Merry Maidens, fair.

failed to arrive, their place being taken by Local Elks Quartet.—WASHINGTON (Geo. Blakesley, mgr.).—Alexander Troupe, first honors; Mier and Mora, a treat; The Berlinis, a treat; Helen and Cousens, make good; L. A. Street, fair; Ray W. Snow, ordinary.

SPRINGFIELD, MASS.

POLL'S (S. J. Breen, res. mgr.; agents, U. B. O. Monday rehearsal 10).—The bill this week is much below the average. The Lesmos, jugglers, opened; Etha Hastings, fair; Vernon, ventriloquist, entertaining; Ethel Fuller and Co., in "A House of Cards," a hackneyed piece of melodrama, saved by Miss Fuller; Barry and Wolford, a hit; Peter, the monkey, packed the house.—GILMORE (Wm. Ryan, mgr.).—25-March 2: "Mardi Gras Beauties," mediocre show; good olio.—BIJOU (Ed. L. Knight, mgr.).—Cora Youngblood Corson Sextet; m. p. and ill. songs.—NOTES.—Laddie Cliff was taken down with a bad cold last week at Poll's, retiring from the show Tuesday. Kelley and Wilder filled his place.—A. S. Flynn, musical director of the Rose Sydel show at the Gilmore last week was also on the hospital list, his place in the orchestra pit being taken by Al. A. Knecht, of the Kiehn, Ott Bros. and Nicholson act, with the same show.—The T. M. A. made a record last month in admitting twenty-five new members, the majority of the new initiates coming from shows that have played at the Gilmore, through the efforts of Henry Webber, the stage manager.—Peter gave a

hearty applause; Allen Wightman, excellent; Altus Bros., very clever.—PANTAGES (Alex. Pantages, mgr.; agent, W. B.).—Tony Castellane and Bro., good; Billy Morris and Sherwood Sisters, hit; the Bachelor Club, fine; Davey and Emerson, substantial hit; Moer's Baboon Circus, fair; Helen Lowe, good applause.—MAJESTIC (Frank Donnellan, mgr.; agent, S. C.).—Louis Gneritt, Edwin Winchester, Foster and Foster held over. Kean and Brisco, Helen Carmen, Four Tossing Lavelles. W. C. T.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct. Sunday rehearsal 10).—James Harrigan, clever; Avon Comedy Four, big laugh; Hopkins and Artell, unique dancing act; Cross and Josephine, big hand; Misses Dagwell, songs, out of the ordinary; Hayes and Johnson, well received. C. S. C.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.).—Mankin, good opener; Nonette, big hit; McIntyre and Groves, fair; Witt's Girls, five encores; Stalling and Revell, good comedy and clever gymnasts; Cressy and Dayne, holdover, presented two sketches, one in place of La Petite Gossie, whose baggage failed to arrive up to Monday night.—PANTAGES (B. Clark Walker, mgr.).—Frank Mayne and Co., headliner; Bunth and Rodd, pleased; Claude and Marion Cleveland, went big; Delta and Templeton, clever; Four Santa Brothers

cal, great; Dreyer and Dreyer, s. and d., very good; Johnson's Dogs, clever acts.—HAPPY HOUR (E. G. Grey, mgr.; agent, S. C.).—Sherlocks, mind readers, mystifying; Billy Hawthorne, b. f., amusing; Black and Lealle, good; Gladys Henry, songs, excellent. BEN MILAM.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S. C. Monday rehearsal 10).—Week 21: Whitman Bros., contortionists, good; Eckert and Francia, singing and talking, clever; Val Trainor and Myrtle Dale, "A Prevaricating Hero," pleasing sketch; Gertrude Van Dyke, double-voiced solos, good; Three Keltons, musical act, scored.—PRINCESS (Fred Ballen, mgr.; agent, Bert Levey. Monday rehearsal 1 p. m.).—Frances Dainty, bicycle and slack wire act, good; Kelly and Lewis, good balancing act.—EMPIRE (H. C. Moore, mgr.; agent, W. H. Olune).—Anne Montgomery, ill. songs.—GRAND (E. Beers Looe, mgr.; agent, E. M. Campbell).—W. H. Knox, baritone, ill. songs.—BIJOU (Martin Beck, mgr.).—Henry Le Comte, baritone, ill. songs.—JEWELL (M. A. Le Claire, mgr.).—Willie Hall, boy soprano, ill. songs. DALEY.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.).—Six Bergs Girls, fine; Avery and Hart, scream; "The Devil, the Servant and the Man," pronounced applause; Maricla Morchial, head line, decided hit; Sullivan and Pasquelesca,

When answering advertisements kindly mention VARIETY.

Louis Weslyn

Writer of Sketches and Songs

Is the Author of the Following Successes:

"After the Shower."

MERRILL AND OTTO'S Bright Comedietta, and one of the real hits of the season. At Hammerstein's this week. Hit of the show.

"At the Stand."

The new offering of that favorite team, PAT ROONEY and MARION BENT. A great success everywhere.

"The Girl and the Pearl."

At the Fifth Avenue this week. Written to order for WILBUR MACK and NELLIE WALKER, and programmed by Mr. Mack as his own work. This sketch was written by Mr. Weslyn from his short story, "The Man from Alaska," published in "The Black Cat."

"Levin's Old Shoes."

A quaint playlet of life in Hester street, presented by LEW WELCH and CO., now playing the Sullivan-Conditine Circuit.

"The Other Half."

A clever musical comedietta, splendidly played by J. LOUIS MINTZ and JEANNE PALMER.

"The Shoplifters."

Just produced with great success by THE SWICKARDS. At Proctor's Theatre, Newark, next week.

LOUIS WESLYN is also the writer of special material for Augustus Glos, Jack Wilson, Rock and Fulton, Frank Coombs, Spencer Kelly, Gertrude Mansfield, Levell and Sinclair, Warren, Lyons and Meyer, Nelson and Otto, Renaud and Melville, Carter-Waters Co., Meehan and Eastman, Noble and Brooks, Fred Watson, and many others.

LOUIS WESLYN

Witmark Building

144 W. 37th St., New York

TORONTO, ONT.

SHRUB'S (J. Shea, mgr.; agent, U. B. O. Co. Monday rehearsal 10).—Eleanor Gordon and Co., in sketch, excellent; Willard Simms and Co., in sketch, a scream; Marie Fenton, clever; Rex Comedy Circus, good; Kaufman Bros., a hit; Aerial Smiths, sensational; Dolce Sisters, a success; Wilson Bros., good; big business.—MAJESTIC (Wm. Morris, mgr.; agent, U. B. O. Co. Monday rehearsal 10).—Cliff Gordon, scored; Marie Fenton, clever; Paul's Six Juggling Girls, a hit; Le Maize and Horton, pleased; Asard Bros., clever; May Duryea and Co., good; Marron and Helms, went well. Large attendance.—GAYETY (T. R. Henry, mgr.).—Rice and Burton's Big Gaiety Co., scored strongly.—STAR (F. W. Stair, mgr.).—"Fashion Plates," pleased.—GRIFFIN'S AGNES STREET (Peter F. Griffin, mgr.).—Vaudeville and pictures. HARTLEY

TYRONE, PA.

BLIQU (M. L. Schallberg, mgr.; agent, Gus Sun; rehearsal Monday, 1 P. M.).—24-26. Eddie Forster, good; Roberts and Roberts, pleased. 22 March 2: Duffy, acrobat, good; Murray and Stone, pianolog, good. Jay Pickel, musical director at the Bljou, left Sunday for Grafton, W. Va., to accept a similar position. He will be succeeded by Eugene Dayton. J. D. COCHRAN.

VANCOUVER, B. C.

ORPHEUM (W. D. Ascoug, mgr.; agents, S. & O. Monday rehearsal 11).—Noddley Fagen, good; Masus and Masette, hit; Personal and Halliday, went big; Hickneys dogs and ponies, fair; Georgia Nelson, pleased; Carlton Sisters, did not appear Monday, being delayed; arrived in time for Tuesday's matinee.—PANTAGONE (Geo. Calvert, mgr.; agent direct. Monday rehearsal 11).—Pauline, headliner, big sensation; Two Colemans, well received; Bradines Troupe, big; Pottinger Quintet did nicely; Artusa, clever. Record business in history of this house Monday.—NATIONAL (Mr. Geddes, mgr.; agent, Edward Fisher. Monday rehearsal 11).—Stanley and Scanlan, musical; Eddie Collins, comedian; Signa Bob- erta, III. songs.—Paris Good pictures all this week at Maple Leaf Theatre. MAC.

WASHINGTON, D. C.

CHASE'S (Winnifred De Witt, mgr.; agent, U. B. O.).—Billy B. Van and Beaumont Sisters, success, big favorites; Grigolotti's Aerial Ballet, led by Mlle. Florette, clever novelty; Jan. F. McDonald, very entertaining; Oscar Lorraine, musical, good; Sully Family, clever sketch; Mareena, Navarro and Mareena, brilliant acrobats; De Lisle, juggler, went well.—MAJESTIC (F. B. Weston, mgr.).—Doing a land office business and growing more popular daily; Stephen Fitzpatrick and Co. in "The Welcome Guest," big hit; Tom Gillen, second honors; Goodall and Craig, pleasing comedy skit; Leo and Chapman, good; Ed Rustus, equilibrist, very good.—VIRGINIA (Wm. Alrey, mgr.;

agent, U. B. O. and S.-O.).—Special Passion Play to big business; vaudeville omitted on account of short length.—SURPRISE (Chas. Willis, mgr.; agent, Taylor & Kaufman).—Willie Duo, child, well liked; Buehl and Co., pleasing sketch; Ella Green, soubret, went well; Ziebel and Iney, pleased; pictures.—COLONIAL (A. S. Bralaski, mgr.; agent, Olevierio).—Anglo-Saxon Trio, musical, good; Lansweg Sisters, well liked; Laskey, b. f., went well; pictures.—SAXON (Hess & Haywood, mgr.; agent direct).—Alma Nellie, good; Estelle Williams, pleased; pictures.—MIDWAY (Norman Isertell, mgr.).—"The Midway" is growing popular; attendance very large. Four acts, starting next week.—LYCEUM (Eugene Kernan, mgr.).—"Tiger Lillies," good company.—GAYETY (Geo. Peck, mgr.).—"Follies of New York and Paris," packing this house at every performance.—CASINO (A. C. Mayer, mgr.; agent, William Morris).—Casino playing to big business. Brown, Seamos and Brown, a and d, good; Adams and Mack, went well; Bailey and Fickett, well received; Max and Mex, amusing; Leslie Thurston, musician, made a big impression and is very clever musician; Cadieux, wire artist, good; Dora Delicier and Messenger, good; Mr. and Mrs. Harry Thorne, a hit.—Alma Nellie, pictures.—ACADEMY OF MUSIC (John Lyons, mgr.; agent direct).—Special vaudeville bill. Fay Montague, songs, very good; Edward Russell, pleased; Helmut, and Sondheimer, retained, big hit; pictures.—PASTIME.—The Pastime has eliminated vaudeville; also the Lyric. Now running a double bill, showing three reels for 5 cents.—NITE.—Joe Adams, late of Williams and Adams, and who now conducts a big cafe on 45th Street, New York, well known to the profession, stopped over last Monday while enroute to Hot Springs, Va., for his health to see Manager Eugene Kernan and his various acquaintances.—Washington is at the present time overrun with picture shows; at present 75 such houses are in operation, and all reporting big business. Eight more will be in readiness in several weeks.—The Crescent and Cosmo have closed and are now undergoing repairs, and will be opened as one, playing eight acts at popular prices, controlled by the Inter-State Amusement Co.—"The Skylark" will have its premiere at the Columbia 14.—The new amusement park purchased the early part of the winter by the Riverview Amusement Park Co. of Chicago, is now getting in readiness for opening early in May.—Luna Park here, situated between Washington and Alexandria, built by Ingersoll Amusement Co., is for sale; if not sold, it is doubtful if they will open this summer.—Washington will be flooded with airmen this summer.—"Shapiro" opened a Washington store several weeks ago, now in charge of Jim McCabe. It is proving a winner. There is jealousy and competition among the trade. All the music dealers are having "bargain sales." "Shapiro's" is in the centre of the shopping district, No. 434 Seventh Street N. W.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—"The Ginger Girl," opened to good business; this show is rightly named, nicely staged and dressed. C. M. H.

WINNIPEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, William Morris).—Week 21: Emmett Dero and Co. in "The Saintly Mr. Billings," headlined, laughing hit; Loretta Twins, bar, went big; Herbert's Dogs, clever; Mlle. Berthe, violinist, very good; Watson, Hastings and Edwards, in "Imman and Co."—"Horse Johnson" completed fine bill.—BLIQU (Geo. Case, mgr.; agent, S.-C.).—Little Hip, customary big hit and crowds; J. J. and Myra Dowling in "A Snap Shot," laughable; Lew and Nellie Shaw, billiardists, clever, went big; Mattie Lockette, good; Thomas and Fuller, good.—GRAND (Kelly & Bows, mgrs.).—"A Night in Bohemia," with good bill. HUGH.

WORCESTER, MASS.

POLI'S (O. J. Oriddle, mgr.; agent, U. B. O. Monday rehearsal 10).—William Ferry, in "The Lagoon," received big hand; Billy Farnum and Clark Sisters, a. and d., pleased; Frank Richards and Louise Montrose, in "My Pal's Sister," received well; Victoria Ford, male quartet, hit; Howard Truesdell and Co., "A Corner in Hair," several curtain calls; Laddie Cliffe, comedian and dancer, pleased; The Saxon Trio, gymnastic act, intensely interesting. A. T. O.

YONKERS, N. Y.

WARBURTON (Joseph E. Schanberger, mgr.; agent, Edward S. Keller. Monday rehearsal 10:30).—Princess Rajah, headliner, in "The Cleopatra Dance," made a big hit; Mms. Clethia's Dogs (New Acts), good scenic act; Hastings and Wilson, "Two Lunatics," continual laugh producer; Leona Pam, singing comedienne, hit; Willard and Bond, "The Battle of Bunco Hill," a scream; Nat Carr, monologist, very good; Jean Bedini and Roy Arthur, comedy jugglers, very good, especially Arthur's burlesque of the "Cleopatra Dance."—ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O. Monday and Thursday rehearsal 12).—Williams' Circus, very clever; Jessie Shirley in "The Cheat" (New Acts), dramatic sketch, good; James Renwick Carey, "The Paste Diamond" (New Acts), his own production; Mr. Garey acts the part of seven characters; good impression. ORIS.

YOUNGSTOWN, O.

PRINCESS (Fitch & Hanitch, mgrs.; agent, Gus Sun).—Webb Romolo troupe, excellent acrobatic act; Milt Anzman, clever eccentric comedian, and Barnes and Edmonds, with motion pictures, made up fine bill first half of week.—NOTES.—Dreamland, owned by Fitch & Hanitch, one of the most elaborate motion picture theatres in the city, was destroyed by fire last week. The loss is fully covered by insurance. Origin of fire unknown.—Commodore Robert B. Peary, the explorer, lectured to an audience of 4,000 people March 1 in tabernacle erected for and used by "Billy" Sunday, the baseball evangelist. C. A. LEWIS.

HERE'S THE ALLEGED "DEADLY PARALLEL!"

Glance over the following synopsis of two much discussed sketches and decide for yourself.

"WANTED—A MINISTER."

(By VICTOR H. SMALLEY.)

"Wanted—A Minister" is a bright, snappy little comedietta with just enough plot to give a good-looking young man and a girlish little girl an opportunity to display considerable dramatic ability and a lot of dance steps of the whirlwind variety to the accompaniment of some delightfully raggy ragtime music and a few dreamy, "lovely" waltz movements. Incidentally it tells a pretty love story.

The story of the sketch runs something like this. In the course of events it happens that a pretty girl just about at the age of young womanhood, who has been left the ward of an elderly gentleman whom she has never seen, and who has died in the meantime—the Court appointing his son in his place—leaves her boarding school to spend the Christmas vacation with her guardian.

Arriving late at night on Christmas Eve, at the apartments of her guardian, in the midst of a howling snowstorm, she finds that "guardy" is little more than a boy himself, but he makes things so "comfy" for her, and she in her unsophisticated manner displays such blissful innocence that "guardy" and his ward soon find themselves very much interested in each other. They spend part of the evening with song and dance and, of course, the expected happens—they are betrothed in the short space of a few hours and the youthful guardian is at once looking for a minister. Efforts to secure one fail, and the pretty lovers are about to give up in despair, "guardy" explaining that a minister is absolutely necessary before they can remain for the night in the same house, when daybreak arrives and wipes away all their cares with promise of a trip to the city and a Christmas wedding. During the action of the piece Miss Yull and Mr. Boyd are given ample opportunity to introduce several pretty dances and Miss Yull sings a dreamy little song in front of a cheery fireplace.

The settings are those of a well-furnished apartment in a flat, and the Christmas atmosphere is well borne out by the doll which the guardian had ready to send to his ward, under the impression that she was a small child rather than a young woman; also by the evidence of frost and snow outside the spacious windows. The eccentric dancing of Miss Yull and Mr. Boyd are the real features of the piece.

"THE LOBBYIST."

(By HERBERT HALL WINSLOW.)

The "Lobbyist," a one-act playlet is political in theme and would be heavy in execution but for a touch of comedy and romance which the author has used to brighten up its lines. It deals primarily with a subject that is attracting the attention of our legislative bodies and high-brow thinkers of the present-day graft, and as such its characters are those of persons well skilled in the ways of the world and political intrigue.

In the "Lobbyist" Patrice appears in the character of a woman lobbyist in the employ of a corporation desirous of securing the vote of a young and high-minded Western Congressman. To secure an audience with him she writes him a fictitious letter informing him that a friend of his youth, called away from Washington suddenly, is leaving his child in the care of the young Congressman. Expecting to find himself the guardian of an infant the high-minded young Congressman provides himself with the necessary toys and dolls for the amusement of the youngster, only to find when the young lady arrives that she exceeds his expectations in the way of age to the extent of probably thirty years.

Once inside his apartments the "lobbyist" proceeds to prey upon her victim until she succeeds in winning his affection and he proposes marriage. At this point, when the Congressman is holding his new-found friend in his embrace, a scoundrel of a private secretary, acting under instructions of the lobbyist, snaps a camera and the resulting film is held over her victim's head by the "lobbyist" as a club to win his vote for the vicious bill.

Here, however, the author introduces a surprise that brings about a happy ending. Finding that her victim has really fallen in love with her in spite of his aversion to her calling, she suddenly discovers that she, too, has evinced a change of heart, and, throwing the interests of her corporation employers to the winds, succumbs to the suit of the Congressman.

Naturally the title role of the "Lobbyist" is depicted by a woman supposed to be well enough along in years to have learned the ways of the world—a woman rather bold, if the expression may be used, and sophisticated to the extreme.

The stage settings depict the interior of the well-furnished bachelor apartments that might be expected to be kept by a young and handsome young Congressman in the National Capitol.

There is no music during the entire action of the piece.

"Patrice," playing in "The Lobbyist," says of "WANTED—A MINISTER," now being presented by MARIE YULL and BOBBY BOYD:

"It has been lifted bodily from 'The Lobbyist.' The writer, not content with using the plot of my act, has taken lines, props and stage settings."

CAN YOU FIGURE IT OUT?

A glance at the synopsis of the two sketches will show one unprejudiced that the themes are as far distant as the north pole from the south. Where one is a heavy story of political intrigue, the other is a fluffy playlet that bids for reward more in the eccentric dancing of MARIE YULL and BOBBY BOYD than in an attempt to present ponderous dramatic situations.

Everybody knows that a MARIE YULL and BOBBY BOYD act means dance and music, and a lot of it, but this season in "WANTED—A MINISTER" they have added a little to it in the shape of a pretty playlet that sets off their dances to good advantage.

Just look it over and see if you can figure where MARIE YULL and BOBBY BOYD have "lifted bodily" lines, props or plot from "The Lobbyist."

We await your decision.

MARIE YULL AND BOBBY BOYD

When answering advertisements kindly mention VARIETY.

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Tremendous
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The laughing sensation of the age. The managers' money magnet. Finishing the Percy Williams Time with unprecedented success. Commencing upon the Poli Time, Monday.

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Communications **PAT CASEY**

**"A Night In A
Monkey Music Hall"**

PRESENTED BY

MAUDE ROCHEZ

At Present Orpheum Road Show



MICHAEL E. FITZGERALD

and
HIS 8 CLUB JUGGLING GIRLS
Playing for the United.
NO OPEN TIME THIS YEAR.

The Brownies and Co.

THE WAR IS OVER.

Got them all talking. We have for a fact. Because we have made good and have the act. 16 minutes of laughter will keep us out of the rut. We even played Sittner's, without getting SHUT.

Ioleen Sisters

EUROPEAN NOVELTY ACT.
Sharps shooting on the tight wire.
RICHARD FITZPATRICK, Agent, Offices, New York and Berlin.
Manager, SIDNEY I. RANKIN.

MARIE OLINT

GIRARD AND WESTON

UNITED TIME.

M. B.—This is the original Marie Girard, the monologue lady.

Albert Weston

"THE DRUNK."

Look out for new production.
American, New York this week (Feb. 28).

RAY W. SNOW

"THE MAN ABOUT TOWN."
Playing SULLIVAN & CONSIDINE CIRCUIT.

THE GREAT

SHIELDS

YIENKE ETELKA

VON SERLY Sisters
"A Lively Picture from Hungary."
Original Novelty. Address care VARIETY.

The ROYAL POLO TEAM

This week (Feb. 28), AMERICAN, NEWARK.
NEW! E. V. HANEGAN, Mgr. NEW!

DeVelde & Zeld
Artistic Equilibrists

Chas. F. Semon

"THE NARROW FELLER."

W. E. WHITTLE

In his latest "9 P. M. AT THE WHITE HOUSE."

SIGNED for twenty weeks this season on the WILLIAM MORRIS CIRCUIT.



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Trained Sheep and Pig.
Only flock of trained sheep in the world.
Distinct Novelty.
Featured Everywhere.
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Thurber and Madison

in "A SHOPPING TOUR."

Direction, M. S. BENTHAM.

DUNEDIN TROUPE



INTERNATIONAL ARTISTIC CYCLISTS.

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This week (Feb. 28, Hammerstein's, New York.
Using Hartford Tires exclusively.

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McKAY**

THE SCOTCH COMIC
(2d to none).

No impersonation of any act.
A recognized hit at the Columbia Theatre, Sunday afternoon and night. Marseilles. Write care of BERG, Gaiety Theatre Bldg., Broadway, N. Y.



HUGH J. EMMETT

Assisted by HILDRED EMMETT, "AN EVENING AT HOME." A novel and classy offering—capital comedy dialog—fine music—our own beautiful set. Four of a kind that takes the pot.

STUART KOLLINS

and his "BANJO GIRLS."

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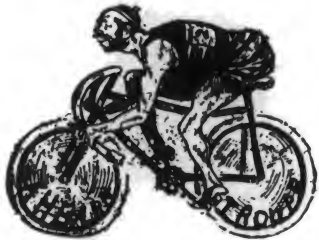
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Management, MR. F. KIEGFELD, JR.

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BEAUTIFUL LIGHT BALLAD.

LEST YOU FORGET WE ALSO PUBLISH: "When I Get that Loving Feeling," "Turtle Dove," "I'd Like Some One to Love Me," "Tom-Boy," "We'll Be Back to Erin Some Day Mavourneen," "Loving Heart," "Does Anybody Here Know Nancy?"
ARTISTS WILL PLEASE MENTION WHAT NUMBERS THEY WANT. KINDLY SEND PROGRAM OR LETTER-HEAD, UNLESS YOU ARE KNOWN TO US. NO CARDS.

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Sole Management **PAT CASEY and A. E. MEYERS**

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VOL. XVIII., NO. 1.

MARCH 12, 1910.

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300 VAUDEVILLE THEATRES PLAYING ACTS COSTING \$300

**Enormous Growth of the Variety Amusement Shown
by the Table. Houses in Several Grades.**

By the list below, nearly 300 vaudeville theatres in the United States and Canada are playing acts costing \$300. They are divided into many grades, some playing that priced turn as the feature of a bill carrying one or two acts which may receive \$100 weekly, while other theatres on the list when employing a \$300 headliner have no other number costing \$100 in their program.

Besides those listed, there are numerous "small time" houses playing acts at a cut price, and below \$300, but the same acts would demand upon the biggest time \$300 or over to appear in the first class houses.

Of the different booking agencies mentioned, the United Booking Offices, Orpheum Circuit and William Morris compose the first class. Sullivan-Considine, Pantages' and the Inter-State are in the second class. In the second class as well are some theatres booked by the Western Vaudeville Association, Chicago. The remainder of the list run in the third, fourth and fifth grades, the latter grade containing theatres which do not make it a practice to play \$300 acts every week. In the latter class also are theatres not listed below.

What are known as "split weeks," where an act divides the seven days between two houses are contained below, but not in any quantity.

The several summer parks where first class vaudeville shows are given, containing one or more acts of from \$100 to \$300 weekly salary or over have not been enumerated.

UNITED BOOKING OFFICES.

(New York.)
Keith's, Boston, Mass.
Keith's, Providence, R. I.
Keith's, Phila., Pa.
Hippodrome, Cleveland, O.
Keith's, Columbus, O.
Keith & Proctor's, 5th Av., New York City.
Proctor's, Newark, N. J.
Proctor's, Albany, N. Y.
Colonial, N. Y. City.

Orpheum, Brooklyn, N. Y.
Alhambra, N. Y. City.
Greenpoint, Greenpoint, Brooklyn.
Bronx, N. Y. City.
Hammersteins, N. Y. City.
Grand Opera House, Pittsburg.
Chase's, Washington, D. C.
Grand, Syracuse, N. Y.
Maryland, Baltimore.
Shea's, Buffalo, N. Y.
Shea's, Toronto, Can.

Temple, Rochester, N. Y.
Temple, Detroit, Mich.
Poll's, Worcester, Mass.
Poll's, Springfield, Mass.
Poll's, Hartford, Conn.
Poll's, New Haven, Conn.
Poll's, Bridgeport, Conn.
Poll's, Waterbury, Conn.
Poll's, Wilkes-Barre, Pa.
Poll's, Scranton, Pa.
Colonial, Lawrence, Mass.
Trent, Trenton, N. J.
Bennett's, London, Can.
Bennett's, Montreal, Can.
Bennett's, Ottawa, Can.
Shubert, Utica, N. Y.
Orpheum, Reading, Pa.
Orpheum, Allentown, Pa.
Young's Pier, Atlantic City.
Orpheum, Easton, Pa.
Orpheum, Harrisburg.
Orpheum, Altoona.
Colonial, Richmond.
Colonial, Norfolk.
Hathaway's, Lowell, Mass.
Hathaway's, New Bedford, Mass.
Auditorium, Lynn, Mass.
Lyric, Dayton, O.
Majestic, Johnstown, Pa.
Dockstader's, Wilmington, Del.

ORPHEUM CIRCUIT. (New York.)

Orpheum, San Francisco.

SULLIVAN-CONSIDINE CIRCUIT (including all houses booked by Paul Goudron around Chicago).

Sittner's, Chicago.
Schindler's, Chicago.
Marlowe, Chicago.
Bijou, Winnipeg.
Bijou, Duluth.
Unique, Minneapolis.
Majestic, St. Paul.
Grand Family, Fargo, N. D.
Miles, Minneapolis.
Empress, Cincinnati.
Unique, Des Moines.
Majestic, Evansville, Ind.
Majestic, La Crosse, Wis.
Empress, Milwaukee, Wis.
Majestic, Butte.
Washington, Spokane.
Majestic, Seattle.
Grand, Tacoma.
Orpheum, Vancouver, B. C.
Grand, Victoria, B. C.
Grand, Portland.
Star, Seattle.
National, San Francisco.

PANTAGES' CIRCUIT.

Empire, Calgary, Can.
Empire, Edmonton, Can.
Pantages, Spokane.
Pantages, Seattle.
Pantages, Vancouver, B. C.
Pantages, Tacoma.
Pantages, Portland.
Pantages, Sacramento.
Chutes, San Francisco.
Pantages, St. Joe, Mo.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION.

Temple, Fort Wayne, Ind.
Lyric, Terre Haute, Ind.
Varieties, Terre Haute, Ind.
Majestic, Madison, Wis.

(Continued on page 18.)

Orpheum, Los Angeles.
Orpheum, Oakland.
Orpheum, New Orleans.
Orpheum, Kansas City.
Orpheum, Denver.
Orpheum, Minneapolis.
Orpheum, St. Paul.
Orpheum, Salt Lake City.
Orpheum, Memphis.
Orpheum, Sioux City.
Majestic, Chicago.
Columbia, St. Louis.
Columbia, Cincinnati.
Grand Opera House, Indianapolis.
Mary Anderson, Louisville.
Majestic, Milwaukee.
Orpheum, Evansville.
Orpheum, Duluth.
Orpheum, Lincoln.
Orpheum, Butte.
Orpheum, Spokane.
Orpheum, Seattle.
Orpheum, Portland.

WILLIAM MORRIS, INC.

(New York.)
Walker, Winnipeg.
Dominion, Winnipeg.
American, New Orleans.
American, Chicago.
Colonial, Indianapolis.
Majestic, Toronto.
American, Newark.
Plaza, New York.
American, New York.
Fulton, Brooklyn.
American, Boston.

CONSIDINE GETS VANCOUVER.

Seattle, March 9.

John Considine purchased the Opera House at Vancouver, B. C., this week, and will open the house next season, probably playing northwest Orpheum acts along with the other four jointly operated theatres.

The price was \$300,000, paid in cash, a report says. Considine leaves shortly for the east via San Francisco, and will sail for Europe May 11. With him will probably go "Big Tim" Sullivan, of New York, who wants a vacation.

Alex Pantages, Sullivan-Considine's strongest competitor along the western line, has had a house in Vancouver for some time, free of opposition.

OUT FOR FRITZI SCHEFF.

The vaudeville managers are out for Fritzi Scheff again, this time with large wads of money, from accounts, but not sufficiently bulky to meet the figure Miss Scheff thinks herself worth as a "headliner."

One manager without smiling said he had offered the comic opera star \$4,000 a week, and that she had quoted \$7,000. Next season Miss Scheff appears under the management of the Shuberts by virtue of a contract already entered into.

MORE "WHITTINGTON" CHANGES.

Chicago, March 9.

Nothing in Chicago changes so fast or so often as the "Dick Whittington" cast. The piece still has a week to run at the Lyric and there may be more shifts. Last week Norma Brown succeeded Ethel Green in the name role. With Kate Elinore out, Louise Carver, (of Carver and Pollard), is playing her role. Eddie Garvey has gone and Jess Dandy has changed his part to Dutch.

Frank Daniels in "The Belle of Brittany" succeeds "Whittington" at the Lyric, opening next Monday.

WARD AND VOKES NOW.

While the Ward and Vokes show continues playing, the two principal men will "break in" an act for vaudeville, where they are going after the piece closes. Direction of Pat Casey.

VERY "RAW" BUT WILL DRAW.

(Special Cable to VARIETY.)

London, March 9.

A very "raw" sketch was shown to London at the Palace Monday, played by Mlle. Polaire, who came over from Paris with it. Besides the sense and situations of the piece, there is an "Apache" dance as well for suggestiveness.

Despite its rawness, the sketch went very big, and also despite its rawness the piece will prove a big draw at the house.

REJANE IN LONDON APRIL 4.

(Special Cable to VARIETY.)

Paris, March 9.

Mme. Rejane will, it is definitely announced, open April 4 in London, where she was booked by Oswald Stoll. She has selected as her vehicle the sketch "Lolotte."

NEW OLYMPIC REVUE.

(Special Cable to VARIETY.)

Paris, March 9.

A new revue is scheduled for production at the Olympia here March 25.

"CHANTECLER" FOR NEW YORK.

(Special Cable to VARIETY.)

Paris, March 9.

It has been settled that the American rights to Rostand's "Chantecler" will go to Charles Frohman for a production in New York.

LEAVES RINK DIRECTORATE.

(Special Cable to VARIETY.)

Crawford Wilkins is to resign from the Board of Directors of the skating rinks in Paris. It is believed that he will also sever his connection with the similar enterprises in London. No reason is given for the move.

24 GIRLS IN SONG REVUE.

A "Song Revue" with twenty-four girls and himself at the head of it, is Gus Edwards' latest threat for vaudeville.

Mr. Edwards says he will place the act in rehearsal after returning from three weeks in the west. It opens Monday at the Majestic, Milwaukee.

TOGETHER IN LONDON.

(Special Cable to VARIETY.)

London, March 9.

The arrival together of Martin Beck and William Morris on the Mauretania did not create profound excitement here. The news of the Beck-Alfred Butt combination having been pretty well disseminated, the arrival of Mr. Beck was looked upon as a natural procedure.

Tuesday night, Messrs. Beck and Butt left for the Continent, where they will talk "booking" with several managers across the channel. What the result will be is problematical. The Continental managers may be classed a "tough lot." They have been doing business much as they liked for a long while and it will be a hard proposition to persuade them any other way will be better. There is an association of managers in Germany.

There has been "talk" of Beck-Butt building in Berlin, but over here they all say the first thing "Show Me." Its a standing argument on this side that if anyone can produce a permit to build a music hall in Berlin, he can go right out in that city and collect all the capital necessary for the enterprise.

More guesswork was around about the object of William Morris' trip. There's no one but who believes Mr. Morris and Mr. Beck kept right on talking "consolidation" coming over on the boat, but that line of conversation likely resulted in no more than was arrived at in New York.

Had George M. Leventritt, the Morris attorney, been aboard a different complexion would have been placed on the sail across. It was understood over here before Mr. Leventritt left London that he had been cabled for to return immediately to take part in the "merger" negotiations. While they were progressing in New York, the report was in London that Morris was "stalling," awaiting his lawyer's return. Leventritt, besides being a brilliant counselor, has a fine commercial mind to add to his legal knowledge, and his advice on a complicated problem of the Beck-Morris sort could not afford to be lost to the Morris end. Anyway that is what they are saying on this side.

It is also understood that before Mr. Morris leaves for New York again, Mr. Leventritt will come over. Morris may stay here two or three weeks.

The supreme object of Morris reaching London at this moment is believed to be in furtherance of negotiations or consultations with Walter Gibbons, opened by Mr. Leventritt, looking towards some sort of a deal between the Morris Circuit on the American end, and the Gibbons' Tour.

Nothing new developed following the departure of Martin Beck and William Morris on the Mauretania last week. The rumors and newspaper stories were all termed "rot" by the persons nearest to those concerned, and all questions were invariably answered by "keep on guessing."

Regarding the presence of Harry Lauder on the boat having decided Morris to sail along with Beck to keep a watchful eye out for his Scotch box office attraction, it was said at the Morris offices that this was a particularly weak guess, since Lauder is under written contract, despite contrary reports, to play the Morris time for the next five years, weeks to be played over here to be obtained on releases from English managers.

FIGHT PICTURES FINISHED.

San Francisco, March 9.

The Nelson-Wolgast fight pictures were completed and shown on Monday. They run 8,600 feet. About fifteen rounds, taking in the best of the long fight, will be shown. They include an excellent panorama and measure 4,000 feet.

The panorama (fight held in open air) up to the twenty-fifth round is very good. After the twenty-eighth period of the scrap the weather was foggy. The fight continued after 6 p. m., with the fighters shadowy. But a couple of rounds happened after this hour. The final round in which the referee ordered Nelson to his corner, awarding the championship to Wolgast, should prove something of a novelty in pictures through the shadowy effect.

The Great Western Film Co. made the picture. Sid Hester will take the film to New York.

The fight pictures of the Nelson-Wolgast battle have been sought by William Hammerstein, who stated on Wednesday that he had been in communication for the series, but that no reply had been received to his last wire. Mr. Hammerstein's information about the film was as described above, and he was in doubt of the value of the picture if the finish could not be clearly shown.

A burlesque manager has been after the pictures as well. Up to Wednesday night it was not known in New York if they had been secured for a local showing.

"YOUNG TURK" EXPIRES.

Brooklyn has become the jumping off place for musical comedies lately. Last week Yorke and Adams closed there at the Grand Opera House. The coming Saturday evening will witness the final performance of "The Young Turk" at the Montauk. Fred. V. Bowers, one of its principals, will return to vaudeville.

On March 28 Maude Raymond, who has been with the show, will appear at Hammerstein's as a single turn, placed by William L. Lykens of the Casey office. Mr. Lykens will likely attempt to induce Max Rogers to frame up a vaudeville act for himself.

"THE GRACE GEORGE" NEXT.

Bids are being received by Architect Charles A. Rich for the projected theatre in 48th Street. It is disclosed that the house will be called "The Grace George." William A. Brady, husband of Grace George, the legitimate star, is president of the New Netherlands Theatre Co., handling the enterprise. \$250,000 will be the cost of the venture.

STAIR HOME NEXT WEEK.

E. D. Stair is scheduled to arrive in New York March 17. George Nicolai will sail for Europe March 29.

A statement from the Stair & Havlin offices is to the effect that the circuit has now 45 houses in which the best of its attractions can be played. There is no intention of reducing the chain to 25 weeks, it is asserted. In order to play all the theatres "No. 2" companies have been formed to present such attractions as "The Thief," "Checkers," "The Great Divide" and musical shows like "The Newlyweds," "Superba," etc.

MURDOCK MYSTERY GROWS.

The mystery of the United Booking Offices and John J. Murdock grows apace. Last week Mr. Murdock disappeared for three days, silently returning Friday.

Nothing can be learned, however, of any connection he has made with the United. An impression is broadcast that Mr. Murdock is engaged in some sort of secret service work for the agency.

It has been hinted that something definite in the way of a "good story" may be forthcoming within a few days or weeks, but it is the best bottled-up secret the United has ever kept under cover.

Mr. Murdock is said to have asked one man to deliver ten big acts, but to whom they were to be delivered remained unsaid.

RUMOR SAYS MRS. CARTER.

There's a story that has had slow traveling this week because no one wanted to say it right out, but Mrs. Leslie Carter was the centre of the tale, with Young's Pier, Atlantic City, and Ben Harris at the ends.

Together it read that Ben Harris had engaged Mrs. Carter on a percentage basis to appear at his Atlantic City theatre the week of May 4 in a sketch.

BUTT TAKES "DIVINE MYRMA."

Returning to England, not as "the drummer girl," but as "The Divine Myrma" with a "shape" and a diving suit to show it off, Ethel McDonough will reach London in April to commence a long engagement at Alfred Butt's Palace. The negotiations were started when Mr. Butt visited here.

"The Divine" may push Lady Constance Richardson out of the choice billing spot at the London house. In return for losing the act he built up, William Morris has offered Lady Constance a summer's engagement on his New York American Roof. Lady Constance is a "classical" dancer, wearing just enough to make the curious more so.

In London Mr. Butt will provide Ethel with her setting, she taking with her only her diving suit, weighing a trifle more than the Lady's coverings.

PICTURES IN CHINATOWN.

Last Saturday night at the Chinese Theatre in Doyer Street, New York's "Chinatown" had its first taste of moving pictures under the direction and patronage of Raymond Hitchcock, the comedian.

Hitchcock has taken the house under a lease for eleven years. It will be a point of interest for all slumming expeditions, Hitchcock's friends preferred.

The show contains "vaudeville," pictures and a Chinese play; also an orchestra.

ENGAGES MINSTREL AFTERPIECE.

Through the Casey Agency Neil O'Brien, the famous "end" will place "The Firemen's Picnic," a blackface afterpiece, in vaudeville, commencing March 28.

Lew Dockstader will also come in the fold, his minstrel troupe closing, which permits O'Brien to enter also. Dockstader, it is said, is asking \$2,000 weekly for his vaudeville service. He was under contract to the Shuberts, who talked about sending the organization south under canvas. They went so far as to announce that, but have since forgotten it.

MAY BLOCK LEGISLATION.

Assemblyman George A. Green has set the afternoon of March 23, a week from next Wednesday, as the date for a public hearing on the Green-Wagner Employment Agency Bill and the Cobb-Green Bill. In a recent statement he has expressed regret that the two artists' organizations, White Rats and Actors' Union, have presented separate measures which show a lack of unanimity. He is urging that the two factions get together on terms before the public hearing.

An effort will be made to have a joint hearing of the Senate and Assembly Committees before which the two bills are, but if this cannot be brought about the Assembly hearing will be held anyhow.

This week Harry DeVeaux, president of the Actors' Union, filed in both legislative committees a list of objections to the provisions of the White Rats' measure (Cobb-Green Bill). There seems little prospect of the factions getting together, and should the Senate committee report out one bill and the Assembly committee the other confusion will result which will likely block legislation for this season.

The impression given out that the Theatrical Agents' Board of Trade had approved the White Rats bill was dispelled last Sunday at a meeting of the Board, when that measure was disapproved. The T. A. B. of T. contains mostly "club" agents who would be the most seriously affected by its passage.

Its secretary was vehemently opposed to the Voss Bill, supported by the White Rats at the last session of the Legislature.

SOLD SONG FOR \$1,000.

Tuesday evening Irving Berlin, of the Ted Snyder Music Co. staff, called upon May Irwin at her home to "run over" a new song written by Mr. Berlin. It is named "My Wife Bridget."

Miss Irwin asked Mr. Berlin what he wanted to sell the song outright. "Oh, \$1,000," said the writer, thinking that the nicest way to avoid further conversation on a subject open to much discussion. "Leave it here with me" said the singer of "coon" melodies.

Wednesday morning Mr. Berlin picked a \$1,000 check signed by May Irwin from his morning mail. He has not been seen since.

A COUPLE OF LEGITS.

At Easton, March 28, William L. Lykens will "put over" two legitimates. Dorothy Darr and John E. Kellard are the couple who will then "try out" in a sketch for vaudeville, coming into the metropolis if successful at a high salary.

IRWIN LEAVES PLAZA.

The Plaza is now under the direction of Joe Pile, formerly the treasurer. "Bob" Irwin, who went to the Plaza as manager from the Fifth Avenue, left the Morris east side house last Saturday.

Mr. Pile has been making rapid progress since joining the Morris forces. Each shift about on the circuit has brought a promotion for him.

Kitty Otto (Nelson and Otto) will join Geo. F. Spink, it is said, in a "two-act." Elizabeth Nelson, her sister, is reported ill in a hospital.

THE ORPHEUM CIRCUIT BOOKS BIG "BLACKLISTED" FEATURE

Engages Vesta Victoria for 20 Weeks. Claimed Has No Bearing on "Black List." United Manager Reported Negotiating for James K. Hackett Another "Morris Act."

(Special Cable to VARIETY.)

London, March 9.

Vesta Victoria has been contracted for by Martin Beck for the Orpheum Circuit, to commence a tour of twenty weeks on April 18.

Mr. Beck was asked by the VARIETY correspondent as to the operation of the "blacklist" in America against Miss Victoria who played for William Morris. He replied; "Miss Victoria and Harry Lauder are exempt from the 'blacklist.'"

When William Morris was seen today he said the booking of Miss Victoria by Mr. Beck was an indication to him the "blacklist" had been abandoned.

At the Orpheum headquarters in New York on Wednesday it was said to a VARIETY representative that the booking of Vesta Victoria could have no effect upon the "blacklist"; that Miss Victoria was a feature attraction who had never visited the Pacific Coast.

Miss Victoria appeared over here last season for the Morris Circuit, and immediately was placed upon the "blacklist," from which no manager of the United Booking Offices or its affiliations (including the Orpheum Circuit) is supposed to book an act.

It appeared to be the desire at the Orpheum offices to make it very distinct that the booking of Miss Victoria was no "break" in that list of "opposition acts," and that it would be rigidly adhered to. It was intimated that there might be a very few desirable stars from the "blacklist" who would find engagements in time, without respect or regard to the remainder of the names.

At the United Booking Offices, a VARIETY representative was informed the engagement of Miss Victoria for the Orpheum circuit made no difference to it. At a conversation of a year ago in which all the leading managers took part, it was agreed at that time that a big attraction like Lauder might be signed by anyone. No one excepting Lauder was mentioned that day.

It was reported during the week that S. Z. Poli had been negotiating with James K. Hackett for an early engagement in one of his houses. Dorothy Richmond has been representing Mr. Hackett in the affair, dealing direct with the Poli circuit, according to the story.

At the William Morris offices, it was stated Mr. Hackett would probably reappear upon the Morris time in a sketch calling for the swashbuckling character Mr. Hackett is best liked in. The actor has lately closed his tour under Charles Frohman's management in "Samson."

KEPT OUT OF "THE LOOP."

Chicago, March 9.

Fiske O'Hara is laying his company off this week, and another lay-off is in sight for Holy Week, all because the

contract for him to play "The Wearin' O' the Green" at the Crown next week must be fulfilled.

B. C. Whitney went to Cleveland to see the Irish play, and offered O'Hara six weeks at the Whitney to start last Sunday. Everything looked good until Geo. Nicolai, on behalf of Stair & Havlin, declined to cancel the Crown week, and O'Hara is wearin' o' mourning for lost opportunity to be a star within "The Loop."

SHUBERTS BUILD A FEW.

The Shuberts did some building this week. It's the greatest bit of structural work commenced since "circuits" were made over night.

The Shuberts only announced twelve new houses between Chicago and the Coast. Someone sent it out as a press story, the Shuberts "trimming" their own paper of a "scoop" in their anxiety to get the new circuit on record.

One theatre could have been saved the "Independents" if they had been careful enough to preserve the house partially built for them at Spokane, which the Morris people took over a couple of weeks ago.

The Shuberts last week through their weekly organ announced "authoritative information" that Martin Beck and William Morris had gotten together under hand and seal. Then the "authentic information" related that William Morris had left for London to buy an interest in the Moss-Stoll Circuit. To those who didn't just grasp the first part of the story, the Moss-Stoll paragraph let in some light.

Since the Shuberts became interested in Loew's 10-15-25 kind of vaudeville, they seem to have lost track of the regular goings on in the variety end of the show business.

TWO BLACKFACE ACTS PART.

Chicago, March 9.

Tudor Cameron and Bonnie Gaylord will not offer "On and Off" any longer, the team deciding to separate for the balance of the season. Bonnie Gaylord will continue as a "single."

Another blackface team who have agreed to disagree is Gillihan and Murray.

"THE COMERS," BOXING EXHIBIT.

An exhibition in boxing will be the call at Hammerstein's week April 5, when Abe Attell and Leach Cross, two pugilists, will appear at the theatre.

Attell has been lately "panned" by many of the New York sporting writers for letting Frankie Neil go ten rounds with him at a recent bout, while Cross lost a decision about a week ago in Tom O'Rourke's club. Each has a following, and they are sure to drop in "the corner" to see their favorite slugger.

FROHMAN SHOW IN DOUBT.

Atlantic City, March 9.

Charles Frohman presented Hattie Williams in a new farce in three acts entitled "The Girl He Couldn't Leave Behind Him" for the first time Monday at the Apollo. It is an adapted piece from the German by Gustav Kadelberg.

Nothing new in theme developed, the plot being along hackneyed lines.

The home of a young couple, married for two years, is shared by the wife's parents. Mother-in-law is of the real bossy kind. Mr. Newlywed had an entanglement before marriage with one Lola Cornero, a Spanish dancer (Miss Williams). The latter made him promise that one day in the year he must give to her, the other 364 going for the wife. The husband with his hen-pecked father-in-law have been to a vaudeville show. Cornero was on the bill and saw him in a box. She called out and danced to him. Her pet name for him was "Augustus." This is the real name of papa-in-law, and leads to farcical complications.

Some very clever people surround Miss Williams. Vincent Serrano, Edwin Nicander, Ernest Lawford and Zela Sears all did excellent work. Georgie Drew Mendum's part amounted to a "bit."

The show was far from satisfactory. It needs a powerful amount of fixing, and even then its success is doubtful.

FEATURING GERMAN COMEDIAN.

In a comedy drama written by C. T. Dazie, Carl Sauermann, a favorite German comedian, who has appeared at the Irving Place Theatre, will be launched into vaudeville by the Orpheum Circuit's producing department.

The Dazie sketch will require four people. Besides his skill at light comedy and dramatics, Herr Sauermann will utilize his singing voice in the piece, making it further musical by playing a flute.

Another unnamed sketch Charles Feleky, the head of the department, has in preparation is a farce comedy with five "chickens," each chicken being a character in the playlet, and without any infringement on "Chantecler."

NEW MORRIS STAND.

Baltimore, March 9.

William Morris will secure a new foothold in Baltimore when the new Theatre Francaise, being built on Park Avenue, near Lexington Street, is completed. According to present arrangements bills will be drawn from Morris' "big time" acts.

The playhouse, one of the most handsome in the south, will be three stories in height and fireproof, with a capacity of 1,700. The cost is over \$100,000, financed by a Baltimore corporation. Morris' present stand in this city is The Victoria, a "pop" house.

ANOTHER RUSSIAN DANCER.

To follow the debut of Pavlova at the Metropolitan Opera House, William L. Lykens, of the Pat Casey Agency, has secured another Russian dancer. She has been with the Boston Opera Co. as premiere and is named DeSwirsky. Her first appearance in vaudeville will be about March 21.

In Russia Mr. Lykens says De Swirsky received 500 roubles each night for a performance.

HAMMERSTEIN'S ABIE GOING.

"April 2 is the day," said Abraham Hammerstein on Tuesday. "Then I shall hike for the Pacific Ocean, stopping just this side at San Francisco, and strike out for myself. I just want to show a few of these guys around here that I am there, and don't need any corner in New York to hold me up."

Young Abie is intent upon making a name for himself in the far west. On the way outward Abie says he will stop off at Reno, Nev., and pick up a divorce from his wife, Ethel Britton.

Abie will claim desertion against Ethel. He has not seen nor heard from her in a year. It was a matter of five years ago that the younger Hammerstein married.

"I don't know yet what I will do on the Coast," continued the monarch of the northeast corner of Hammerstein's auditorium. "I expect to go in the show business. There must be lots of chances out there. It's a big country."

Abie is not a talkative fellow, but he has seen every act that ever played in his father's theatre, and was once reported having listened to grand opera at Hammerstein's Manhattan. He has also promoted a couple of vaudeville acts, but was unfortunate. Each time when Mr. Hammerstein had his act in readiness to launch, the act "jumped" him, until Abie became discouraged as a producer.

April 2 will be a cheerless day around Hammerstein's.

ACTS DELAYED FIVE DAYS.

Salt Lake City, March 9.

The Mission, which should have opened last Thursday with a new show, was dark five days, owing to railroad delays which tied up acts in travel. Washouts on the roads made it necessary for the Mission acts to come here from Los Angeles by the roundabout way of Portland, Ore. The show opened, however, at the Tuesday matinee.

Acts coming into the Orpheum here from Los Angeles were two days late. The bill which should have opened Sunday did not arrive until Tuesday. Meanwhile the house was kept open by having substitute acts rushed in.

MORRIS OPPOSITION AT "HIP."

There is a truce at present between the United Booking Offices and the foreign agents regarding the booking of any "blacklisted" act for foreign shores. Nothing has been decided. An interested agent in New York stated this week he understood the stagnation is caused through the expectation that H. B. Marinelli in person will call upon Martin Beck in London to talk over that phrase of the situation here. The agent said that Marinelli will probably speak to William Morris about bookings as well, in case of an emergency. The other agents are awaiting the outcome of the Marinelli end.

Though it was reported a truce had been informally declared, this week the Marinelli New York agency placed Spellman's Bears for the opening of the Hip podrome next season. The act has played the Morris time, and is on the "blacklist" of the United.

NEWARK'S SUNDAY TROUBLE.

On Sunday last the Sheriff of Essex County, New Jersey, "raided" the American Music Hall in Newark, a portion of his bailiwick, and arrested several of the house staff as well as many members of acts who had appeared at the matinee.

The Essex County Sheriff and the Newark police were in a scrimmage over the enforcement of the "Sunday Law." The Sheriff threatened trouble for any theatre opening on Sunday. The police said that "evidence" would be collected.

Of all the theatres and show places in the city only the American opened for the Sunday matinee. After the arrests it was announced that no night performance would be given. Money taken in for the advance sale at the ticket office was refunded.

A crowd of 10,000 people watched the spectacular "raid" and hooted the twenty deputy sheriffs who made it.

Those of the house staff arrested were George McDermit, assistant manager; Roy L. Baker, advertising agent; William Waldron, treasurer; Thomas Hanlon, stage manager. The artists taken into custody were Henry Lee, Alexander Carr, Edward Kennedy, Tom and Stacia Moore, Catherine Collins, Willard Francis, Dorothy Tireak, Bessie Leonard, Matt Keefe, Anna Kennedy and Fred Larola.

The sympathy of the Newark public and press is with the theatre, which received the biggest advertisement of its career. Neither the artists nor those of the staff taken in tow were worried over the prospect, bail having been arranged for immediately.

This coming Sunday is liable to prove a very quiet one, theatrically, in Newark.

Frank McDermit, the Newark attorney, who is representing the Morris houses, will advise the management of the American about reopening this Sunday. Jos. L. Vion, the manager, was absent when the sheriffs swooped down.

Newark, N. J., March 9.

The defendants were arraigned Tuesday before Justice Hahn in the First Precinct Court. Manager McDermit and the twenty artists and theatre attaches were paroled on their own recognizance to await the action of the Grand Jury of Essex County.

Judge Hahn took occasion to remark that had there been a trial he should have dismissed the complaint in that it did not specify cases of violation prior to last Sunday. There were several spirited tilts between counsel for the defendants, James R. McDermit and Frederick R. Lebach, first assistant prosecutor. The artists who were immediately released under bail after the arrests, did not appear at the hearing, most of them being away filling engagements.

BALTIMORE'S SUMMER "HIP."

Baltimore, March 9.

The International Hippodrome Company, a New York corporation of theatrical men has secured Oriole Park, the Eastern League Baseball grounds in this city and will present vaudeville and circus performances each night commencing June 13, continuing for ten weeks.

Baltimore will be placed in a circuit of other ball parks which the Hippodrome Co. has secured.

LIVES WITH BROKEN NECK.

Cincinnati, March 9.

Augusta Fassio, of the Fassios, European acrobats, still lives, although she has a broken neck. In her performance at a local theatre last Friday she dropped to the stage from a head-to-head balance.

An examination by the hospital doctors as well as X-ray photographs taken yesterday show that the fifth cervical vertebra is dislocated and the sixth broken.

The body is completely paralyzed from the neck down. Owing to this condition it was found necessary today to place the girl on air cushions. If the patient's condition is favorable an operation will be attempted late today.

Virginia Fassio, mother of the family, said that in the course of 105 years which the Fassio family has been appearing publicly in acrobatic work, this is the first accident recorded. Umberto Fassio, the father, was in New York when Augusta was hurt.

MARTIN DENIES REPORT.

Col. I. M. Martin, of Cincinnati, was in New York this week and while here said there had never been any intention on his part to dispose of his Orpheum, Cincinnati. The Colonel refused to be quoted, but mentioned that he could not understand how the rumor could have spread. He also denied having been in a Baltimore hospital.

The report of the Orpheum passing into the Loew enterprises through the efforts of Congressman J. L. Rhinock has also been denied by Mr. Rhinock. The story probably arose through the parties being in Cincinnati together, while Col. Martin was absent.

Harry H. Lamont and His 7 "Crazy Bugs" opened at Passaic, N. J., this week.



GERTRUDE VAN DYCK.

"THE GIRL WITH DOUBLE VOICE."
Who is just completing a most successful twenty weeks on the SULLIVAN-CONSIDINE CIRCUIT in her closing oddity, a little playlet in song, "IF I ONLY HAD MY WAY."

Miss Van Dyck, although but a recent recruit to vaudeville, has made a most enviable reputation as a comedienne. Having given up the dramatic end of the profession for vaudeville, her former training, together with a splendidly trained voice and charming personality, have been of great advantage in her present original offering, consisting of a number of clever impersonations, artistically interpreted.

MISS VAN DYCK has placed her interests with NORMAN JEFFERIES, and at the expiration of her present contract will start a tour of the UNITED TIME.

PUT IT UP TO RATS.

Chicago, March 9.

The resolution adopted by Actors' Union Local, No. 4, of this city, was handed to Secretary Nickles of the Chicago Federation of Labor at the regular weekly meeting of that body last week. According to R. S. Ricardo, secretary of the Local, an invitation was extended a committee of the Union to attend the Friday meeting of the White Rats, when the latter attempted to arrange things satisfactorily to both organizations. While the Rats agreed to try and induce Frank Q. Doyle to sign an agreement not to pay less than the minimum scale of wages, the Union committee refused to consider Doyle at all since he has been declared "unfair" by both the Union and the Federation.

A copy of the resolution drawn will be forwarded to the White Rats, it is understood, and the action of that organization awaited. A couple of sentences in the resolution are couched in strong language.

SAVOY PLAYING PICTURES.

A sister show to the one Walter Rosenberg is presenting on the New York Roof has been started at the Savoy Theatre on 34th Street by the same manager, who secured the theatre under lease from Frank McKee, until the ending of the summer.

Mr. McKee is reported to be the holder of another present "picture house" under lease, the Majestic, at Columbus Circle, now managed by the Loew Enterprises, which has a lease on that house until May 1, 1911, when the new proprietor will take possession.

AMELIA BINGHAM FIRST ATTRACTION.

St. Louis, March 9.

The first opening date of a St. Louis summer garden became known here this week when it was announced that the entirely rebuilt Suburban Garden will inaugurate its season, May 15, with Amelia Bingham in "The New York Idea." Mrs. Fiske's former play for which the Oppenheimer Brothers have obtained the rights.

No other Garden plans are announced as yet.

"SKY LARK" AT ATLANTIC CITY.

Atlantic City, March 9.

On March 21 Henry B. Harris will present May De Sousa at the Apollo in a new musical show entitled "The Sky Lark." In support will be John Slavin, Clarice Vance, Anna Boyd, Grace King and Harry Farleigh. Miss De Sousa was to have starred in "The Goddess of Liberty," Joseph Howard's show, playing at the Walnut, Philadelphia. Stella Treacy is there in her stead.

"The Sky Lark" is scheduled to open in Washington March 18.

FORMING ENGLISH "GIRL ACT."

At the close of the burlesque season Maude Percy, the English girl at the head of "The Pony Girls" with "The Bon Tons," will gather in her other group of lively young women from "The Parisian Widows," returning four to England, bringing the remaining eight into a singing and dancing turn for vaudeville. The young women are known as "The Percy Girls."

PHILADELPHIA THEATRES RUNNING.

Philadelphia, March 9.

Except that it has brought business to the lowest ebb and caused the withdrawal of a few Actors' Union turns, the big strike has not affected the local theatres. Several Union acts came on here from New York, but immediately returned when they heard of the general outlook. The stage hands and musicians, however, were not called out and continued on the job.

William J. Gane had made arrangements to have women's orchestras installed in all the Philadelphia houses operated by the Moving Picture Co. of America if the musicians struck, but such a move was not necessary.

In one case the Gane New York office was put to some expense and inconvenience. Randolph Bros. and Randolph had been booked under a contract which specified that should musicians of the Union be called out, their salary would be paid and they would not be required to work. Disregarding this, and assuming from the printed reports of the strike movement, the act failed to go to the Palace, Philadelphia, although they were amply safeguarded, the fact of the special contract with the act having been executed being telephoned to the Palace management in advance. One member of the act is enrolled in the musicians' union.

Manager Harry Jordan, of Keith's, said: "Not an employee of our theatre has gone out on strike, and we opened yesterday with our regular performances with even better business than we had during the first two weeks of the trolleyman's strike. The strike is not affecting us adversely."

It was learned from an authoritative source that the musicians were the only union theatre employees who have at any time contemplated a sympathetic strike. It is said that members of the local musicians' union met last Friday and decided to quit work and go on strike after Saturday night's performances, but that later, on learning that a number of the members were opposed to such action, and receiving word from national headquarters that a walk-out would not be sanctioned, the affair fell through, and Monday every musician employed at a theatre was at his post for the regular performances.

Theatrical managers say they are not in any way affected by the strike except that business has shown some decrease.

BLOOM IN INDIANAPOLIS.

Indianapolis, March 9.

Edward L. Bloom, general manager of the Morris Circuit, who reached town on Wednesday, called here, it is reported at the request of the directors of the Colonial.

It is rumored that Mr. Bloom was most willing to oblige, and on behalf of his circuit, inquired why the Colonial wanted to cut down the gross price of the weekly show it receives.

While Potter and Harris were working at the Lyric, Terre Haute, Ind., their rigging fell while both members of the team were upon it. As a result Miss Harris was badly, but not seriously injured.

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It's a pretty spectacle, this fighting of
two artists' associations, through its lead-
ers making charges against one another.
It's a very heady thing to do in public,
no matter what the issues, apparent or
real.

Apparently it is all over "agency bills."
These are bills introduced in the New
York State Legislature to regulate the-
atrical agents, and bring them within the
widest scope of the law, too wide, prob-
ably to uphold the constitutionality of
the bills or bill if it is finally passed and
signed.

There are two things a theatrical agent
should be compelled by law to do. The
first is to be amenable to it, and the sec-
ond, following that, to be obliged under
a criminal penalty to guarantee the ful-
fillment of every contract he is the agent
for, and to guarantee that fulfillment by
the deposit of a bond in a sufficient
amount.

Those two conditions will protect the
artist who needs protection. There are
some who can always protect themselves.
It isn't the big salaried act playing on
the "big time" that requires the most
safeguards. It's the smaller acts which
should be looked after by any artists'
society.

All the laws in the world can't change

the customs of years. Lawyers will be
found as capable of "beating" a law as
the lawyers who drew it. It's much bet-
ter to proceed a little at a time and know
there is something gained than to attempt
to have everything in sight, only to find
that the mirage has dissolved.

Agents are necessary for some acts, the
majority in fact. The artist can not cope
with the manager, a business man from
choice and necessity. There are three
classes of agents; those who work for the
manager; those who work for the artist,
and those who work for both. The artist
soon learns which one will act for his
best interest.

As to "splitting commission," the big
agency that wants a portion of an agent's
earnings will secure it, in one way or an-
other. If it is not a direct "split" it will
be something else, but the agent will
have to "give up."

Without an agent, an act will have to
"give up" in one way or another also. The
New York State Legislature can not regu-
late human nature.

The State of Illinois passed an "Agency
Law." What has been the net benefit of
it? A few more lawsuits of small acts
mostly for small amounts. If the agent
had been bound by that law to make good
in dollars and cents for every contract
he acted as the intermediary for, these
lawsuits would not have been necessary.

The mistake is being made of believing
that New York City is the great booking
centre. It is—but only for "big acts" on
"big time." New York isn't a whiff in
the storm of "small time" bookings all
over the country. The big acts look after
themselves. They seldom have any com-
plaint other than "lay offs" or "jumps."
An agent bound for every contract he acts
as broker for would remedy this to a
great degree.

It seems a pity to waste so much time
and money on something that is really
nothing more or less than a press agent.
An expensive one, too. It cost the White
Rats \$5,000 last year to promote a mea-
sure that if it had become a law we do
not, nor did we then, see how it would
benefit the artist. The agent will become
a "manager" if he is not permitted by
law to be an agent, or restricted too far
in his business. If he is not a "manager"
he will be a "representative." He will be
something, but still an agent under an-
other title, perhaps, and the actor will
pay him just as much.

And then to top the affair off, with the
managers and agents believing they will
have the better of it in the long run
through legal technicalities or some other
way, the artists publicly battle between
themselves. They call the attention of
the profession to the fact that they are
not in unison; they give ground for the
legislator to dodge an opinion on either
bill by saying he does not understand if
a measure is for the good of the actor
why one should oppose what the other
proposes.

There's a right way and a wrong way
to go about everything. Certainly the

artists have not taken the right way, for
the present is confusing.

There are more important matters than
"agency bills." What has endured for
years may endure a little longer. Com-
mission and agents are an individual af-
fair after all. Each man makes his bar-
gain. When working he's apt to be for-
getful of others, and when not working
he wants to. Any grafter who can offer
time may find someone to "do business"
with. Laws won't stop that.

Why don't the artists' associations go
after the "blacklist"? That's now two
years old. Why don't they prepare to
keep open the path of "opposition"? Who
can tell how quickly that may be closed?
These are more important than all the
"agency bills" ever thought of.

But anyway, if artists must be embit-
tered against each other, as individuals
or as organizations, then keep your
troubles to yourselves; don't air them for
the edification and smiling gratification of
those who may want to see you quarrel.

'Tis a crying shame that with all the
vaudeville in this country there is not an
organization of artists with power to
force recognition, remove evils and regu-
late by its very strength. Were the art-
ists well and properly organized, that
would be as easy as the bending of rubber.

There is another matter we want to
place before the artists which is clearly
debatable. That is the act which wants
the "big time," but takes the "small
time" in preference to waiting.

The one side is that the act is obliged
by circumstances to take the "small time,"
either at his own or a cut salary. The
salary question is unimportant in this,
though. The question is whether the act
should play the "small time" under its
own name. Whether or not for the pur-
pose it would not be preferable to assume
a different title, for two reasons; the
"small time" does not demand "names,"
and again the act may appear in a "small
time" house located in a city containing
one or more "big time" vaudeville
theatres.

Playing "small time" in a big city con-
taining other houses may have an effect
upon a future route over the big circuits.
It may have a bearing upon the salary.
There is no argument if the act feels if
it does not accept the "small time," some
other act will. There is an argument,
however, where the act claims if the "big
time" had given a route, it would
not have been necessary to appear in the
smaller theatres.

The "small time" manager and agent
may set up that as the act has been en-
gaged, the house is entitled to all bene-
fits, including the name, and while that
may be true without a previous under-
standing arrived at, acts asked to play
the smaller houses certainly cannot lose
anything by pondering over this. It is
unquestionably so just now that it is the
show and not the name that attracts to
the smaller theatres, excepting, perhaps,
in rare instances of close competition.
When the manager engages an act for

the "small time," if he secures the turn
upon the stage paid for, he is receiving
everything from it that can help his
theatre.

Al Sutherland returned from Cuba last
Monday.

Billee Seaton will hold over at Hammer-
stein's next week.

Edgar Selwyn has completed a play
christened "The Country Boy."

The mother of Flo Elliott (Elliott and
Neff), died March 7 at Elizabeth, N. J.

Don Carney, a western "single," played
at Camden, N. J., last week to "show."

Jeannette Lowrie will probably com-
mence playing March 21 as a "single."

The legitimate theatre at Little Rock,
now going up, will be called The Kemp-
per.

Redford and Winchester are going over
the Orpheum next season, aided by Pat
Casey.

Salerno, the juggler, has hidden himself
in some European health resort to re-
cuperate.

John Harvey and Helen Chase in a
straight singing turn are at Mt. Vernon
next week.

The H. B. Marinelli office has placed the
5 Olympias to open on the Orpheum Cir-
cuit in May.

"Breaking It In" is the title of the act
about to be produced by Yacklay, Bun-
nell and "Props."

Stuart Kollins and "Banjo Girls" open
for the remainder of the Morris Circuit
March 21 at Toronto.

The Patty Frank Troupe is due to reach
New York Saturday. The act is to play
in a circus this season.

In the office of M. S. Bentham, a vaude-
ville agent, one may procure a cigar by
breaking open the safe.

George B. Sinclair, a very well-known
Englishman, is trying out a "single" this
week in a local theatre.

Jos. F. Sheehan, the tenor, missed con-
nections at the American this week, the
last of his Morris contract.

Maribini, the ice sculptor, opens at the
Folles Marigny, Paris, May 1, placed
through the Marinelli office.

"The Boys in Blue" will disband this
Saturday night, cancelling the remainder
of the tour already booked.

Bissett and Scott will play the Al-
hambra, New York, next week, their first
appearance here in four years.

ALLEGED BROKEN AGREEMENT.

The Eastern Wheel people claim that their opposition has committed a breach of faith in returning to the Empire, Schenectady, after leaving that house and playing Troy.

The Eastern avers that the Empire crowd agreed to retire from Schenectady (where the Columbia Burlesque shows play the Mohawk) with the understanding that the Eastern Wheel directors would not bill Troy in the interests of that circuit's Albany house.

This was a verbal understanding, it is said. The Easterners declare they held to its terms, but that when the opposition found conditions unsatisfactory in Troy they disregarded the compact and returned to opposition in Schenectady, opening there last week with "The Umpire."

SCRIBNER GUARDING VAULT.

In the corner office of the new Columbia building, overlooking Broadway and Seventh avenue on the third floor, Sam A. Scribner, general manager of the Columbia Amusement Co. (Eastern Burlesque Wheel) is adding to his duties as the active executive of the company the job of guarding a vault built in the wall of his private office.

The vaults may contain the secrets of the Columbia Company's members, or it may hold a list of records claimed to have been broken on the Wheel, but it looks like a regular vault.

From his revolving chair, Mr. Scribner can look down the entire west side of the building, given over to the offices of the company, a suite nicely laid out and handsomely furnished. In the office a boy announces the caller. J. Herbert Mack, president of the Columbia Company, has a private office for himself also.

Walker and Strum, tennis racket spinners, arrived in San Francisco this week from Australia, to make their first appearance in American vaudeville.



LA VALERA.

Famous Spanish beauty and PREMIER DANCER, who will make her New York debut March 14, 1910, at Keith-Proctor's FIFTH AVENUE THEATRE, under the direction of JO PAIGE SMITH and REED ALBEE.

EASTERN CLOSES MAY 2.

The officers of the Columbia Amusement Co. met last Friday. Next season's routes were discussed, but no schedule of opening dates was passed upon. The method of advancing the whole Wheel a certain number of weeks (six) will be used again.

May 2 has been set as the date for the close of the regular season of '09-'10. Supplementary dates will be arranged for a number of the companies. One of the officers said that the matter of summer stock burlesque had not yet been gone into.

RECORDS FOR "THE ROUNDERS."

Chicago, March 9.

Sam Howe's "Rialto Rounders" have two house records thus far in their Chicago fortnight with Battling Nelson as the extra feature. Last Sunday they played to the most money Sid Euson ever counted for a burlesque attraction since he became manager of Euson's on the North Side.

Last week, at the Alhambra, the gross was \$5,871.30 for fourteen performances, the most money ever taken by any attraction since the house was built over twenty years ago. Terry McGovern, when he was with "The Road to Ruin" set the previous top figure at a little more than \$5,600. The business thus far makes the week at Euson's look like another whopper for "The Rounders."

Howe's show next season will be called "The Lovemakers."

SPARROW HOUSES OFFERED.

Montreal, March 9.

There are at least two houses of the J. B. Sparrow Theatrical and Amusement Co. on the market, and may turn over for vaudeville, either of the popular brand or otherwise.

One is the Francois, this city, playing Stair & Havlin attractions. The other is the Imperial, Providence.

In Montreal the Sparrow Co. has the Academie of Music, sold on Jan. 10 to a local dry goods man. French stock, now there, will remain until May 1, when the building is to come down. His Majesty, with the K. & E. shows, and the Royal (Western Burlesque Wheel) are also Sparrow houses.

A couple of New York men interested in vaudeville have been here talking the matter over with W. W. Edwards, general manager for the Sparrow concern.

THE DIFFERENCE BETWEEN "C" AND "J."

Chicago, March 9.

James J. Morton opened his week at the American Sunday afternoon instead of waiting until Monday, as all other good American actors are wont to do. The reason is found in the extensive billing which has been given James C. Morton, of the team of Morton and Moore, playing the Alhambra, with "The Merry Whirl." Under ordinary circumstances the team billing suffices for the burlesque act, but when the two Mortons hit the same town together it seems to be a signal for James C. to get into the extra advertising, and this time James J. thought he would be on the job for the Sunday business, with the other Morton only a few blocks away.

LEFT ACT IN LURCH.

Chicago, March 9.

May Howard and Co. were booked and heavily billed as the headliner for the initial show of the new Jefferson tomorrow. Rehearsals of the act which Miss Howard had put together were progressing with Murray Simonds as her chief support. Last Monday May went to Sid Euson's for the final and dress rehearsal, but Simonds did not show up. Investigation disclosed that he had left town with the "Rentz-Santley" show Saturday night. Simonds did not intimate to Miss Howard, she says, that he intended leaving, and his precipitate action caused her to lose the work booked.

The act was to mark Miss Howard's return to the stage, after an extended lay-off, caused by an illness which at one time promised to take a serious turn.

REVIVING BURLESQUE TITLE.

Chicago, March 9.

Ollie Mack and James Francis Sullivan are rehearsing a company which is to open a musical comedy stock season in Portland, Ore., soon, with "A Night on Broadway." This is the same title the late Harry Norris used, but it is not known whether the present property of Gus Hill carries the same book and score.

IDA CRISPI ALONE.

At last Ida Crispi has decided to essay vaudeville all alone, and will appear as a "single" following the conclusion of her engagement with "The Crackerjacks," a burlesque show in which she has scored a decided hit all along the line of the Eastern Wheel houses.

William L. Lykens has engaged to procure Miss Crispi's first "showing."

DENVER'S SUMMER STOCK.

Denver, March 9.

Arrangements have been completed for the usual stock dramatic entertainment at Elitch's Gardens, under the management of T. D. Long, the season opening June 5. Ira Hards will be the stage director and Chas. D. Waldron and Willett Kershaw will play the leads. Others who have been engaged are Zelda Sears, Ina Hammar, Thos. Finlay, John Daly Murphy, James Kauffman and Harrison Ford.

RETIRING AFTER MANY YEARS.

Chicago, March 9.

It is understood here that Abe Leavitt will retire from the road after this season, turning over to Gus Hill and Leo Leavitt the direction of the Rentz-Santley Co. The oldest inhabitant does not remember when the show first took the road, but whenever it was not a season has been missed since then.

EASTER SUNDAY BENEFIT.

Klaw & Erlanger have donated the New York Theatre for a benefit to be given on Easter Sunday in aid of the Congregation Beth Israel.

It will be under the direction of John J. Riesler ("John, the Barber"). Walter Moore has contributed printing and Oscar Lynch will add his share. Arthur Klein, of the Percy G. Williams staff, will run the stage. Mr. Riesler has a long list of volunteers insuring one of the biggest shows of the season.

EMPIRE COMPANY IN SESSION.

Cincinnati, March 9.

A special meeting of the Empire Circuit Co.'s directors was held here yesterday. Matters which were held up during the illness of Col. James E. Fennessey, the nature of which were not disclosed, were disposed of. Those present were James J. Butler, H. Clay Miner, Harry Martell, James P. Whallen, George Rife, W. T. Campbell and George Heuck.

After the business session the directors visited Christ's Hospital, where Col. Fennessey is still a patient, although he is recovering from his accident of some weeks ago.

WEST TO REBUILD TWO.

Washington, March 9.

A report is in circulation here that the Western Wheel people are considering a proposition to rebuild their houses in Washington and Baltimore. The new site for the Washington house is rumored to be at Pennsylvania Avenue, between 12th and 13th Streets.

The reported Baltimore deal is the purchase of Lubin's, opposite the Gayety (Eastern Wheel).

A WEDDING IN BOSTON.

Boston, Mar. 9.

Mabel Jones, in "The Midnight Sons" ballet, and Martin Woodworth, who takes the role of Murray Hammond in "St. Elmo" at the Globe, were married Mar. 1 at the home of Lincoln H. Jones by the Rev. Edward L. Houghton.

The couple met three years ago, just after the bride came to this country from England. The honeymoon will be postponed to next summer when Mr. Woodworth will join the Pottsville baseball club of the Atlantic Coast League, and the couple will be re-united at Detroit, where the league's season starts June 3.

RETURNS IN NEW SKETCH.

Fannie Ward returns to New York March 28 in a new sketch called "An Unlucky Star," the work of John Luther Long. Her recent offering in the New York vaudeville houses was a dramatic playlet entitled "Van Allen's Wife."

LILY LENA.

On Sunday Lily Lena (pictures of whom are on the front page this week) commences a return engagement over the Orpheum Circuit, where her success was so pronounced the first tour, which ended last fall, that Miss Lena was again engaged by Martin Beck through Pat Casey before the trip had been nearly completed.

One of the very few English acts to reach America and become a standard attraction over here, Lily Lena has maintained and increased her prestige through enterprise, in addition to her daintiness, costuming and fetching style of delivering songs. Every little while Miss Lena jumps over to the other side, returning with a fresh budget of songs and a new wardrobe, her gowns having proven a decided attraction wherever she has played. During her stay in the Orpheum theatres last year, the local dailies devoted many columns to them.

The opening point of the return trip is at the Orpheum, Kansas City.

SAYS BIG MANAGERS SEEK TO CRUSH MINOR OPPOSITION

Police Notify Picture Show Managers that They Can No Longer Play Vaudeville Turns of Any Sort. Action Alleged to Be Taken at Insistence of Big Managers.

Boston, March 9.

A tremendous clatter broke loose in the moving picture houses at three o'clock Monday afternoon, when the police gave summary notice to all places of amusement operating as moving picture houses that, beginning this morning, they must confine their bills solely to moving pictures and illustrated songs.

The order affected about twenty-five houses in the city. These houses work from sixty to seventy-five vaudeville acts, singles and doubles for the most part. It meant that all the programs for the week must be revised on the jump to discard all but pictures and illustrated songs. Not even a monolog could pass.

The order was communicated personally to the managers by Deputy Police Superintendent Lawrence Cain or by precinct captains. The managers were told that, if they presented anything but songs or pictures after Tuesday, they would be prosecuted.

The news flew up and down the line like fire, and there was the grandest telephoning to attorneys, to booking agents, to other managers, and to artists that ever took place here.

Report had it that the Theatre Managers' Association of Boston had put the matter squarely up to Police Commissioner Stephen O'Meara to make the picture houses cut out vaudeville and hold strictly to the terms of their permits. It is said that the Commissioner agreed to notify the houses to this effect. Manager Frank L. Browne of the new Beacon Theatre said:

"The Theatre Managers' Association is back of this. Boston's picture houses have decreased their business. Former Mayor Hibbard had allowed us a special dispensation, under which a straight singing act, for instance, could be given. Now even that is taken away from us."

As a result of this order the managers started in to re-adjust their bills. At the same time a vigorous and united howl was made against the order going into effect so quickly. The managers and booking agents wanted time to turn around, at least. Finally a compromise was effected whereby the bills for the current week were to go through, the order to take effect beginning next week.

This was enough for the managers at the time. Mayor Fitzgerald is due back in town tonight from his vacation trip, and the question of enlarged permits or of new regulations on picture house vaudeville will doubtless be put up to him.

If the law is enforced in the way the police started out to do it, the vaudeville end of the picture house game will get a bad bup, and sundry booking agents will have sad gaps in their booking strings.

PALACE MANAGER MOVES.

Philadelphia, March 9.

Isador Schwartz, formerly manager of the Palace, has accepted the position of manager of the Jefferson, Roanoke, Va. The Jefferson is a new house, thoroughly equipped with all modern appliances for the staging of high class vaudeville attractions and moving pictures. It has a 35 foot stage. Mr. Schwartz will leave for Roanoke on March 14, two weeks before the opening of the Jefferson, on March 28. Mr. Schwartz is a nephew of S. Lubin.

THEATRE FOR COLORED PEOPLE.

Washington, March 9.

The National Amusement Co. has taken out a building permit here, and the announcement is made that a \$75,000 theatre will be erected for the exclusive use of the colored population. The National Co. is a Baltimore corporation.

Construction work will commence next week on the site described as Florida Avenue between Sixth and Seventh Streets. Riverview Park, on the Potomac, will again be devoted to the amusement of the colored race the coming summer.

RECRUITING FAMILY DEPARTMENT STAFF.

Since the United Booking Offices established its Family Theatre Department and gave it into the charge of Walter J. Plimmer, nearly half a dozen men of experience in the booking line have been given employment there. The latest addition to the list is John McCarran. He was formerly stage manager of Keith's, Boston. Later he handled the Keith house in Portland, Me., and was last concerned in the management of the Keith house in Attleboro, Mass.

Mr. McCarran will act as assistant to Lester Mayne, who has charge of all bookings in "the east," meaning all stands in New England beyond Hartford.

NO STOCK FOR MOZART.

Edward E. Mozart declared this week that there was no truth in the report of his assertion that he was considering a stock proposition for the Pennsylvania houses in which he is interested jointly with the White Rats of America.

PITTSFIELD'S NEXT.

Pittsfield, Mass., March 9.

A new theatre is proposed for Pittsfield. It is to cost \$60,000, according to report, and play a combination vaudeville and picture show.

Cooney & Willison, who manage "The World in Motion," have leased for thirty years the property upon which the building is to stand. It will be of brick and steel, 122 x 75, and have one balcony.

Ground was broken last week for the theatre to be erected by Sullivan Brothers.

OVERCROWDING CHICAGO.

Chicago, March 9.

Proprietors and agents of office buildings in "The Loop" are objecting to the presence of theatrical agents and music houses in their buildings on account of the great following which these firms attract. The Building Department is adding its protest, likely to prove weighty, to the overcrowding of elevators, the congestion of crowds in the hallways and to the blocking of stairs and passageways by the mighty throng of Thespians having Chicago headquarters. Some of the vaudeville agents have been notified that their lease will not be renewed, and there is apt to be quite a shifting about when present office contracts expire.

There is strong objection to music publishers on the ground that the piano playing and "song teaching" is not always done along harmonious lines. Jules and Al Von Tilzer, who came to town last Saturday for the purpose of settling Jules as the Chicago office man for the New York Music Co., are experiencing great difficulty in finding a location and they may eventually be compelled to put a piano in the rotunda of the Saratoga Hotel.

FIRE CLOSES THEATRE.

Chicago, March 9.

The local Morris office has received word from the management of the Avenue Theatre, East St. Louis, Ill., to discontinue bookings for the present on account of a fire which last Saturday night destroyed two buildings adjoining the theatre and badly damaged the front of the Avenue. This misfortune is another stage in the hard fight the Avenue has been putting up in opposition to the Inter-State house there, booked from here by B. S. Muckenfuss.

St. Louis, March 9.

Thanks to the coolness and care of the management, no one was injured Sunday night when fire partly wrecked the Avenue Theatre in East St. Louis and caused \$35,000 damage to it and surrounding buildings.

The audience of the Majestic across the street also was dismissed.

Incendiarism is suspected and one man was held.

HELLER CLAIMS STEEPLECHASE.

Philadelphia, March 9.

Rudy Heller, a local booking agent, today made the statement that he is still booking the attractions for the Steeplechase Pier Theatre, Atlantic City. It was stated that the Independent Booking Agency, New York, had taken over the business of the shore resort house. Mr. Heller says he has the contract to book the Steeplechase for the season of 1910 and will book the attractions independently, as he has done for years in the past.

At the I. B. A. office this week it was said that that concern had booked in a special bill for Steeplechase Pier to play Easter week. No arrangement beyond that had been made.

The Lionel Barrymore sketch "White Slaver" has been placed for the Orpheum Circuit by Pat Casey, opening Sept. 5, next.

EXPECT FOUR IN A BUNCH.

"The Schenck time" may have been increased by four new houses between Wednesday and today. The quartet of theatres are in the middle west, around Chicago, and compose one circuit now playing combinations.

None of the four is a Stair & Havlin house.

CHICAGO GLOBE'S GOOD START.

Chicago, March 9.

Chicago has taken kindly to the style of performances the Loew people have introduced to them at the Globe. It is new here, the idea of interlarding pictures between vaudeville acts being an innovation even in this great center of all kinds of variety.

The second week of "pop" started last Sunday with the house almost sold out at night. The show commences at 2 o'clock and runs continuously until 11; the six vaudeville acts giving three shows each, pictures filling the interims.

The acts come from Cincinnati and go from here to Cleveland. James H. Browne, who managed the Globe for Stair & Havlin, continues for Loew and the experiment of "pop" vaudeville will be given a thorough trial.

The house seats about 1,600 in its orchestra floor and one balcony, with six boxes of limited capacity. Afternoon prices are 10-15 cents; nights, 10, 15-25, with boxes 35 cents.

The performance is not conducted exactly the same as in Loew's New York houses. The vaudeville is given two acts in succession with two reels of pictures between.

TRIPLE OPPOSITION.

Reading, Pa., March 9.

There is a beautiful three-cornered fight for vaudeville patronage on here between the Wilmer & Vincent Orpheum, Moving Picture Co. of America's Palace (Bijou renamed) and the Academy, booked by the Independent Booking Agency.

The Palace has just changed its policy from three vaudeville acts and pictures to six acts, booked through the New York office handled by William J. Gane. The Palace has seating capacity for close upon 1,500, and at a scale of 5-10 at the matinees and 5-10-15 for the evening performances, has cut into the other houses seriously.

CHICAGO'S JEFFERSON STARTING.

Chicago, March 9.

The Jefferson, a low-priced house, promoted by Paul Howse and to be managed by him, opens tomorrow (Thursday) evening. It is located at 55th Street and Lake Avenue, in a densely populated section of the South Side, and will secure bills through the W. V. A.

LOEW IN NEW ENGLAND.

Springfield, Mass., March 9.

There is reason to believe that the Marcus Loew Enterprises, Inc., are contemplating an invasion of this territory. Although no actual confirmation can be secured, it is generally supposed that the "pop" vaudeville magnate is working on a deal to build here.

Percy G. Williams left for the south last week. He may return next week.

London, March 1.

An idea of what opposition to a music hall the present moving picture houses are in London may be taken from a look into the place just off Leicester Square. The prices there range from 12 cents to 37 cents, which is more than the average music hall charges. The place will seat 700 people. The house gives about eight shows a day. Of course, a moving picture place over here can not play music hall turns until it has received a license, very hard to procure, but the idea of just a plain moving picture show charging as high prices as a music hall without paying salaries might in time have a big effect on the halls unless the craze dies soon. It is truly a state of affairs that will keep the music hall proprietors busy thinking for some time. The law passed recently stating the picture houses must close Sundays had a proviso that the places could remain open for the benefit of charity. Some say that these "charities" will be easy to find. There the matter rests.

Jordan and Harvey have about eight more weeks in London after which they will sail for America to remain for the rest of the summer.

Joe O'Gorman has again stated his intention of going to the States.

Rameses, the Egyptian conjuror, makes his London reappearance at the Coliseum this week. Rameses has had a long tour on the Continent.

Mabel Green, a musical comedy girl, who came into vaudeville not so long ago, is back in musical comedy again, now playing at the Prince of Wales Theatre.

Cinquavalli is playing the Stoll suburban halls after a run at the Hippodrome.

Alice Raymond plays a week as the big attraction at the Hippodrome Bolton, starting next Monday.

Alf Holt, the mimic (from America), will leave this country for a visit to his home in about two months' time. Holt has been over here for a good many years, and has that "home feeling" that all get after a while.

At present the Oxford is doing capacity business.

Frank and Jen Latona, after playing about six more weeks on the Stoll time will sail for New York. It has been stated that the pair will go into the hotel business in their home town, near Buffalo.

Barrett and Knowles, patter comedians, who have been playing out of London for some time, are in town this week, at the Coliseum.

Paul La Croix makes his first English appearance at the Empire, Leicester Square, this week.

Olga Humphrey and Co. presented a comedy affair called "I Dine With My Mother" at the Palace last week. The piece has to do with a grand opera singer who has everyone in London wild about her. The action is supposed to take place on New Year's Day. Friends call, and

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

she asks them all to dine with her, but each gives the same excuse, that of having to dine with mother. She finally asks her maid to dine with her, and when the maid also answers she must dine with mother, the actress "fires" all the servants in her vexatious rage. It ends by a very old artist friend calling, and bringing a picture of her mother with him. When he declines to dine with her the singer is invited by him to dine with his folks, but after accepting, she refuses and dines with her mother's picture on the table. Outside of being talky the sketch is well put on and acted. It pleased at the Palace.

Will Collins is in his office in Pantion Street every day and doing business. This is Bill's first venture in the agency line.

It was E. H. Bostock and Frank McNaghten who engaged in a lawsuit as printed in VARIETY under this heading, not "Frank Bostock."

Cinquavalli won a case against a circuit which sued him for not appearing some time ago. The defense the juggler presented was that his assistant was too ill to appear. The circuit claimed the assistant wasn't necessary, but the juggler won his point.

Daisy Jerome received a judgment for one farthing against a provincial paper which she sued for libel. The paper didn't like Daisy's song about "The Pat of Butter on the Floor." This gave Miss Jerome a chance for some free advertising, which she is never backward about taking.

Jack Lorimer is at present in the north, playing the Rosen & Bliss tour.

Last week at the Peckham Hippodrome Archie Goodall, an English athlete, offered a new and very novel act, called "Walking the Hoop." The hoop is about fifty feet in circumference and five inches wide. Goodall starts at the bottom of the hoop on the inside. With the aid of a slot he walks to the half-way mark, and with his head hanging down does all kind of tricks with the assistance of two people (man and boy). Goodall hangs this way for fully fifteen minutes, lifting these two in all kinds of ways. One is a contortionist, and does an act himself while Goodall is hanging head downward. Goodall is a fine specimen of a man, and this feat of strength is very close to marvelous. The act looks very well beside this. The hoop is brilliantly lighted.

Mrs. Tom Thumb played the Oxford along with an outside hall last week.

Clara Faurens, a French comedienne, will shortly sail for the States, probably on "spec," as she has no time booked there.

It has come to light that certain agents procure acts not knowing any better to sign a couple of weeks through them, with

a promise they will "get in right" over here. To anyone who knows, these propositions are very impossible, but there always seems to be an act that bites on this kind of bait.

It is said that the Gibbons Circuit has been going through the business of unloading some of its booked acts on account of filled up books. The Empire comes in to claim a share of the good comedy acts.

Packey McFarland, the fighting fellow from the States, is seeking music hall engagements, as he can obtain no matches.

Everything in the booking line is very quiet around these parts, but everyone is expecting a crash soon. The London dailies printed the Beck-Butt story. It startled the natives a bit.

Lyons and Cullum, an American dancing team, sailed for America last week to take up some bookings Barney Myers has arranged for them on that side of the water.

This week Sam Mayo is doing four halls to a total of seven shows a night.

Clark and Hamilton again state their intention of going to the States in a few weeks. This time it seems pretty certain, and the comedy team will be on the Morris Circuit very soon.

The week before Arthur Bouchier and Violet Van Brugh went to Brighton they received a note from an enterprising landlady offering a "bed and sitting room" for \$3 a week. It was also stated in the note that if the pair could not afford that she (landlady) had cheaper rooms. An Englishman was explaining this to an American, and in doing so mentioned that it would be like offering so and so (mentioning a very prominent American actor) the same proposition. The American answered that there was a difference as this particular American actor would accept rooms under the above-mentioned conditions. Now, who is the American actor?

George Leyton, the big fellow who not long ago sang soldier songs with a bunch of old soldiers on the stage, has now switched his line to a young soldier chorus who can sing.

At the Oxford last week Cherpilod, a wrestler, was one of the chief attractions. This sort of thing seems to suit the lower class halls, but to say it cheapens a place like the Oxford is not saying nearly enough. The champion meets all-comers, and very nasty remarks are heard all over the place while the wrestling is going on. These are from people who don't take these bouts to be on the level. Whether they are or not it looks as though the managements of halls like the Oxford will soon tire of this sort of thing.

BILLY GOULD IN PORTLAND.

By WILLIAM GOULD.

Portland, March 5.

Nat Moore, the sunshine comedian, owing to a typographical error, was billed last week as Nat Moore, the shine comedian.

Two women at the Seattle matinee of Louis James in Shakespearean repertoire: First woman—My husband told me that Mr. James has a large repertoire. Second woman—Oh, you can see he is inclined to be stout.

Marie Glazier, of Dunn and Glazier, is a Portland girl and has been kept on the go all week. Parties, receptions and dyspepsia for Marie.

The following acts leave here next Monday and open in Frisco, March 13: Dunn and Glazier, Ida Fuller, Faye, Miller and Weston, Violet King, and the rising young newspaper writer—me.

Polly Moran has been ill and had to have her tonsils cut. She couldn't speak for three days. Imagine Polly quiet for three days; sounds impossible.

Now for a little "poultry." This has been in my system for three weeks. Entitled: "You can never tell by the spelling of a word, how it is to be pronounced, until you read the word in a sentence."

I.

Two brothers owned a saddle horse
And row boat, white as snow;
Bill loved his little row boat
And he loved to take a ROW.

II.

Jim was quite the opposite—
As surly as a cow.
He didn't like to row—
He preferred a ROW.

III.

So they agreed to disagree
And leave their own abode.
Bill jumped in his row boat
And away from home he ROWED.

IV.

Jim never said "good bye" to Bill;
A rail ROAD bill, Bill owed.
He jumped upon his saddle horse
And away from home he RODE.

(If I now have a friend left, will he or she kindly write to me.)

There were no vaudeville shows in Seattle Feb. 28, as all three shows, Orpheum, S. and C. and Pantage's come direct from Spokane, and this theatrical train got caught in a washout. If I were to settle down in this country I wouldn't build a house, I'd build a "boat." The most popular things here are rubber boots and umbrellas. A man named Mackintosh could make a fortune here. Mr. Mackintosh is a friend of Mr. Bird's.

The stage hands in Denver gave a ball while I was there. All their ads. read, "The men you do not see, that entertain you." Doesn't that make the frame worth more than the picture?

I am beginning to feel like a "Naked son of the Golden Vest" (dialect stuff).

Some single acts have a manager.
Some single acts need a manager,
trainer and a guardian.

Now for the big home week—
Frisco or bust.

THE WOMAN IN VARIETY

BY THE SKIRT.

One of the dramatic critics, Louis DeFoe of the World, I think he was, had a tussle with a taxi driver the other night. The critic lives on West 70th Street, and wanted to be at The New Theatre when the curtain rose. A taxi was standing in front of his house when he left, and he hailed it. For the six blocks to The New Theatre the driver asked ninety cents. From the theatre they proceeded to the police station, the critic denouncing the charge as an outrage all the way, giving the taxi cab man no chance to explain. The police captain granted the driver a hearing, when he said that while waiting for another fare the critic had demanded the instant use of his cab, and that nearly all the charge on the clock was collected by it during the wait. The newspaper man bought the driver a drink and saw the remainder of the performance, having missed the first act by his virtuous outbreak.

Thorley, the florist, has a window that is worth traveling miles to see. It represents an altar so perfect in detail that every girl who sees it must be dying to become a bride.

Marion Murray (Orpheum), is a very beautiful girl who knows how to dress. Her one gown, an affair in light blue and Egyptian silver, was lovely and most becoming. Margaret Ramsey as a maid dressed the part daintily.

Seeing Hope Booth this week in her hopeless sketch at the American reminded me of one day when Miss Booth graciously asked me if I wouldn't like to meet her dog. The mut was trailing alongside of her. For a woman who was a total physical wreck abroad, as per a weekly newspaper report in its petty piece of spite work, Miss Booth seemed real healthy while playing in "The Little Blonde Typewriter." She is as accomplished an actress as ever she was.

Senorita Lopez, at the Alhambra this week, is spoiling a very handsome white and red costume by wearing a blue yoke.

She is wearing silk stockings, as I predicted. ("She" is a "Blonde Typewriter."—Alhambra).

There is now a legitimate play in New York with two members of the cast divorced. One is the leading woman. The husband has a minor role. The action of the piece does not allow the former wife and husband meeting at any time upon the stage, so they do not have to speak to each other. The only time they see each other is at one point, when the husband exits as the wife enters.

If one closed one's eyes when Miss Florence Moore, of Montgomery and Moore, is on the stage, one would think poor little Lotta Faust was speaking. I have never heard two voices more similar. Miss Moore has a charming personality and knows how to dress. The first gown worn was a russet brown over which was a lace coat. A fetching bonnet added to this costume. The second, a soubret dress in

black velvet embroidered in brilliants, was especially handsome. Noticeable about this costume was the lack of chiffon flouncings, showing excellent taste. The last, a long waisted dress in rose satin and lace, was very pretty. (American.)

The women of the acrobatic Marnello-Marnitz troupe are very good looking of decided brunette type. Their costuming is always in some pretty shade, and during the week they make many changes of tights.—(Alhambra.)

I had dinner the other evening in the east wing restaurant of the Knickerbocker Hotel. While dining we were greatly attracted to the splendid music of the all-string orchestra. Some English folk at the table turned to see who was leading and recognized J. Jacobs, formerly the favorite leader at the Trocadero, London. They told me he was immensely popular there, and had become a personal "drawing card" in the English restaurant. And they also informed me Mr. Jacobs received \$10,000 a year for leading the Trocadero orchestra, which is a story all in itself—for London.

A very pretty red head is Miss Reine Davies, and in her three changes looks always charming. The prettiest frock is the last worn. It is a robe of crystals over white satin with which is worn a black hat draped in green plumes. (American.)

However do the busy people of the Long Acre Building stand the elevator service?

Miss Berthe looked charming in a yellow satin over which was draped a shawl of white heavily embroidered in pink roses. (American.)

An amusing and rather unique house party was given by Mr. and Mrs. Philip K. Mindil last Saturday night in their home, 311 West 95th Street. It was a gathering of "children." All the grown-ups presented themselves in "kid" dresses. As most of the men were inclined to the "beefy way," there were some kids on view. "Consequences," "forfeits" and all the games of our youth were played. It was lots of fun and the scheme has an untold scope for genuine amusement. A spelling game of Mr. Mindil's invention was really interesting, so much so the "kids" could not remain in the character in their intensity to trip the other "children" up. I fell down hard on the spelling. Anyway, when a kid I never was accused of being a thinker, so why should I worry now? The best of the evening was that all had to address one another by their first names.

Mrs. William Morris is the speediest traveler I know of. The manager's wife had just seven hours' notice last Saturday morning, before the Mauretania sailed, to pack up and dig out for Europe. The boat left at 9. At 7:30 Mr. and Mrs. Morris, with a trunk, were at the Hotel Astor waiting for the Harry Lauders to leave for the ship.

IT MAY BE TRUE, BUT—

The responsibility for this truthful recital, if it is such, rests with J. J. Clancy, manager of Jacques', Waterbury, Conn. It is about Billie Burke, who operates an act called "The Foolish Factory." There is no significance between Mr. Clancy's story and the title, but Clancy has overlooked one point, to be made later on.

This week "The Foolish Factory," with the Six O'Connor Sisters featured, is at the Waterbury house, managed by Clancy. Last Sunday, so says Clancy, Burke did send the O'Connor girls down to the town to sing at High Mass. The girls did that, and everybody in the village turned out.

And sure enough, when the Monday matinee arrived, there was the whole city awaiting a chance to get inside the theatre. There were people there who never came out before, says Clancy, and it was the greatest old day Waterbury ever had in the theatre line. A mighty good idea, too, claims Clancy, giving all the credit to his friend, Burke.

But Clancy forgot the point mentioned hereinbefore, to wit: That the present Pope decreed upon ascending to his throne three years ago that no women should thereafter be permitted to sing in the choir of a Catholic church.

ORPHEUM'S NEW STANDS?

South Bend, Ind., and Grand Rapids, Mich., were referred to this week as future cities where the Orpheum Circuit will establish vaudeville theatres.

The possible location in Grand Rapids was hinted at as in the vicinity of Pease and Canal Streets.

With the summer approaching and the opening of Ramona Park, Grand Rapids, the "wise ones" attempted to establish on the report a connection between the rumor of an Orpheum in that city and the booking of Ramona Park as a permanency for the Western Vaudeville Association, Chicago. "Ramona" seems to have been balky of late. It was but recently the park management wrote to the Morris office about the coming summer's bills. It gives a big show in the hot weather.

HELPING "OPPOSITION ACT."

On Tuesday the United Booking Offices through its attorney, Maurice Goodman, attempted to "boost" an "opposition act," playing at the Plaza, by applying for an injunction to restrain the Morris Circuit from advertising "La Danse Des Nymphes" as containing dancers from "Loie Fuller's 'Ballet of Light.'"

The Morris Circuit had advertised Miss Fuller's name and act in display type. Argument was had on the application Wednesday morning, Geo. M. Leventritt appearing for Morris.

HAVE THREE IN ST. LOUIS.

St. Louis, March 9.

While J. J. Shubert was here last week he announced the closing of a contract for a new "Sam S. Shubert" theatre at 12th and Locust Streets. Building is to commence immediately. Mr. Shubert said and he also gave out that the Princess is nearly ready to open, which, with the Garrick, the Shubert house here now, will give the Independents three theatres in St. Louis next season. However, a denial is made that the Shuberts have control of the Princess.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The twenty-fourth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., March 8.

Dear Mike:

I came across a piece in a Cincinnati paper today, whereof it states that Guppy and Fogg is to be starred next season in a sixty-thousand dollar musical production under the management of Adam Sowerguy. Now I want to say right here that I never said no such thing. I paid them their wages when they was here and got a receipt for it. I paid them H K, and they was worth it, but I never promised to buy them a whole show; also I ask you what in fire a man with sixty thousand dollars would want to fool with a theatre troop for. The same paper has a lot to say about Henry Lee and his show, and I thought maybe he might be some kin to Billy Lee the circus clown that came through here with Sam Scribner's circus in the early nineties. If this Henry Lee is as good a clown as Billy Lee I wouldn't mind hiring him for a week. See what you can get him for, but tell him this is a small place.

I got a new drum player from Pittsburg and moved in last week. He has a whole raft of playthings. He took up so much room with his junk that my fiddlers got mad and quit, then the horn players quit because the fiddlers did, so I sent to the musical observator and got a lady to play pianna and kind of help out the drummer. She didn't do very good because she said there was no note music for the left hand and all that the acters had was right-handed music. If I had knowed she was left-handed I wouldn't have hired her.

Deaves Marinetts took good. So did Carlin and Clark, they got themselves up like Germans and sung some songs with dancing attached, also some jokes. One of them looks just like a feller that works at the Vienna Bakery. Cobra the Serpentine dancer didn't bring no snakes along at along. All she did was to shake a lot of cheese cloth with a couple of sticks and sozzle around the staging. She had a feller to stand in back of the side flaps and tend to lighten her up, but the lights was out most of the time. You sent me for special attraction the act called Cero, The Vision of Loveliness. The act is made up with a man with a white vest and a woman dressed up in trousers to represent a Chinaman. The two of them go to work and make another woman out of three sticks, a skirt and some paint and putty. Then the vision comes to life and says, "thank you, ladies and gentlemen, for your attention."

The vision sneezed last night before the paint was dry which sneered her up some. Old man Shiveley wrote to the feller that is boss of the act and wanted to know what he would charge to build him a housekeeper. Their show is all right, only they make the same woman every time, which I get tired of seeing so often.

The Stadium Theatre aint goin to get open as soon as they thought and they are having trouble with the fire inspector. He says they will have to build a hole in the roof to let the smoke out in case of fire.

Adam Sowerguy.

New York, March 5.

Editor VARIETY:

Would you kindly extend me the courtesy of your columns to answer some insulting statements made in reference to me.

I am compelled at this time to return in kind the very interesting diatribe emanating from the pen of my dear friend, Mr. Mountford, Secretary to the Board of Directors of the White Rats of America.

I have at last succeeded in bringing out the information I so much desired and that was the result of the conference held by a committee of the Board of Directors of the White Rats and the Theatrical Agents' Board of Trade, which took place last October. The communication and the answer between Montgomery H. Throop and Mr. Mountford, printed March 4, are the solution of the result of those conferences.

My dear Mr. Mountford, is it not a fact that you, yourself solicited an interview with the United Booking Office during the past few weeks for the purpose of discussing legislation? Would the United Booking Offices have been your master if they agreed to meet you?

You state that I know the way well to the United Booking Offices. Yes, I do, much better than you, for I went there as a performer looking for work long before you were in this country or ever heard of.

I am under no contract at a stated salary from the White Rats, therefore at no time am I under orders as to where I shall or shall not visit. Is it a fact that upon your arrival in this country, one of your first visits was to the United, and that you informed Mr. Albee that you had been driven from England and you were tired working for the performer and that you were going to look out for yourself? I only ask this in passing to show that you knew the way then very early in your American experiences.

I cannot fathom your meaning when you infer that there is some monetary consideration between myself and the United Booking Office. I wish you would make it plainer, for if such is a fact, the profession should know these things.

I am afraid that in your attempt to vent your spleen against certain theatrical interests not allied with other theatrical interests with whom you are on very friendly terms, you have lost your head and are acting like a bull in a China shop.

I have been at work for six years bringing about the situation that exists today, and when the performer is about to come into his own, you have the impertinence to attempt to discredit my motives, so that you can claim great credit for accomplishing the results that have attained through my persistent fight along these lines.

My failure to attend conferences called by you has been explained in previous communications to VARIETY. I will state now the reason I have paid no attention to a supposed call in which you used the name of the Actors' Union without authority. It is a fact that at no time have you been fair and honest in your dealings with me, and I knew that you had all things prepared to handle legislation alone without consultation other than trying to force your ultra radical ideas upon all interested parties.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

I have read your bill over carefully, and I am sorry to note that you have made your deal with the most vicious element in theatricals in this country. I find that you have carefully exempted the general small time and club booking agencies from proper supervision and control, thereby leaving the actor at the mercy of the irresponsible and dishonest elements who prey upon the actor at all times. You have taken the Actors' Union bill and tried by a substitute of words and phrases to make it appear that it is new legislation, when by careful reading it consists of several important amendments by which you are attempting to fool the profession.

You are attempting to make capital out of the elimination of words, which to you are of such great moment that the profession will be absolutely destroyed. Why not be honest in your opposition? You know full well, and so do I that your only feelings in the matter are governed by disappointment at the fact that this year you cannot use me as a cat's paw, that if the Actors' Union measure had for its sponsor Harry Mountford all would be well. You also err when you state that we desired to create an impression that you stood sponsor for our measure. You know full well that I have made it very plain that in no wise were you even consulted, as we had previous dealings with you and learned to be careful.

I wish to take up your stated objections in detail:

No. 1.—A gross fee of 5 per cent. commission. The word "gross" was in the bill last year. Mr. De Veaux cuts out this.

Answer.—The word "gross" is immaterial and unimportant in this section, and have had reliable information from those best qualified to define it, that in no way does it allow a duplication of fees. Mr. Green himself agreed with me that this was a fact, but had you kept your appointment at the office of the License Commissioner, you would have found where this detail had been better covered in another section of the measure.

No. 2.—An equitable contract. The word "equitable" was in the bill last year. Mr. De Veaux also cuts out this year.

Answer.—The word "equitable" is one that in its general sense has no defined purpose other than to compel every contract entered into to be placed before a Court of Equity and its conditions defined. You do not cover the section in detail, therefore you purposely blind the performer. Our amendment reads: "All contracts must be in writing and contain no clause or provision in unlawful or illegal restraint of business or trade or in violation of any ordinance, statute or law. The form of contract used by such licensed person acting under such license must be approved by the Mayor or the Commissioner of Licenses." Why do you not make it plain the Mayor or the Commissioner of Licenses cannot approve other than an equitable contract? I wish to ask, why did you in your bill eliminate the words, "violation of any ordinance, statute or law," or the positive statement "unlawful and illegal restraint of business."

No. 3.—Splitting of commissions was forbidden in the bill last year. Mr. De Veaux cuts it out this year.

Answer.—Again you attempt to mislead. Our section reads: "No such licensed person shall divide fees with contractors or their agents or other employers or anyone in their employ to whom applicants for employment are sent." Surely you have not the assurance to claim that under this section fees can be divided between licensed agents.

Assemblyman George A. Green has it from me in perfectly plain talk just where I stand upon these three questions. You have tried to make an issue, and in VARIETY a few weeks since I made it plain by the publication of my letters to both the Senate and Assembly committees handling our bill how we stand on

these very questions. All statements made against me (and the organization I represent) in Albany by your official representative have been given to me, and I can say that they are of no avail. I do not wish to be forced to speak too plainly upon the actions of certain representatives and of what use they have made of the White Rats for their own individual profit. Suffice to say I paraphrase your words "I know much more than this which will be revealed at the proper time and in the proper place."

Allow me in closing to state that I know full well in what direction you are going, and I do not intend to be a party to your machinations.

Allow me to warn you, that we the Actors' Union, have been in the show business sixteen years, and any attempt to disturb the relations between the employer and employee must receive our sanction, otherwise we must act solely upon our own judgment in the premises.

There has been much said as to the relations of certain people in England in opposition to O'Gorman, Russell, Clemart, Wal Pink, Joe Elvin and others of the Variety Artists' Federation of England, and on a conclusion the expulsion of a certain individual and the disturbing of peaceful relations in the Music Hall Artists' Railway Association, not aggressive other than protecting railroad rates, and the fact that in the relation of the profession with the managers at all times one person was barred from participating in these conferences. I sincerely hope that my good friend Mr. Mountford will not place himself in the unfortunate position of this individual and receive the same treatment here.

Harry DeVcaus.

National President Actors' International Union.

Atlantic City, March 7.

Editor VARIETY:

The week of Feb. 21 Stuart Barnes played the Bronx Theatre. He put on a new monolog written for him by Ray Goetz and sold to Mr. Barnes for his exclusive use.

Week Feb. 28 Fred Ward played Young's Pier here and incorporated in his act was nearly the entire new monolog that Mr. Barnes did the previous week at the Bronx.

The question naturally arises: Did Mr. Goetz sell the same monolog to both men for their exclusive use, or did some able "chooser" hear Mr. Barnes at the Bronx and sell the material to Mr. Ward?

That the two men used the same monolog I'll swear to, because I heard both.

George Homans.

(Mr. Homans is business representative for Mr. Barnes.—Ed.)

Soto-Sunetaro died Feb. 10 of pneumonia in New York. He was a Japanese magician, and 52 years old at death, having been in this country 50 years.

New Orleans, La., Feb. 27.

Editor VARIETY:

I noticed in VARIETY that musical Cates claim to be the best musical act in the world.

I would like to cover J. B. Cates' money, \$1,000 against his \$500, that I can produce the best musical act with three people against his four, and I am willing to pay my own railroad expenses to New York and play before such people as William Hammerstein, Leo Feist, Harry Von Tilzer and Maurice Levi as judges.

We have three boys in this act, ages 18 years who, I claim, are the champion cornet, xylophone and saxophone players, bar none.

I am looking for easy money.

Three Musical Branagans.

New York, March 9.

Editor VARIETY:

What protection or legal recourse has an author in an instance like the following: A quartet in one of the burlesque shows is using my act, "Breaking Into Vaudeville," and no information is obtainable at the burlesque circuit office. The act was played one season by the "Some Quartette," and is now leased to and being played by the Imperial Comedy Trio. A letter in each one of the burlesque shows in the Wheel has not brought one reply.

Louis Hallet.

Cambridge, Mass., March 1.

Editor VARIETY:

I notice that Eddie Mack is peeved about a letter which I wrote to VARIETY about six weeks ago. But he is mistaken in thinking that we inferred that he had anything to do with the confiscating of our title. I merely used his name in connection with the conversation I had with him at the time and place mentioned in my letter. He denies this, but we can attribute that to a poor memory, a well-known failing in the music publishing business.

Mr. Mack said "I can write better songs in five minutes than they can in their whole lives!" Oh, how can Edward say such cutting things about us? If he can write like this he is hiding his light.

Dorothy Forrester.

(Hammond and Forrester.)

Imro Fox, the magician, died suddenly in the Hotel Martin, Utica, N. Y., last Friday evening of heart disease. He had retired to his room, but was seized with illness and hurried, partly dressed, to the lobby. He died before a doctor could be summoned. Imro Fox was one of the best known of the single comedy magicians. He was born in Germany, coming to this side many years ago. One of the Clark Sisters (sisters of Wm. S. Clark, of the Eastern Burlesque Wheel), now residing in Newark, N. J., was married to him fifteen years ago. The funeral was held in Newark Wednesday. Mr. Fox was born in Brumborg, Germany, May 21, 1862. He was a member of Mecca Temple, Shriners, White Rats of America, Minneapolis Lodge of Elks, Vaudeville Comedy Club, Magicians' Association of America, The Eagles, T. M. A.'s.

Louis James, the famous tragedian, died March 5 at Helena, Mont., aged 68 years.

DOES THE NATIONAL CENSORSHIP BOARD STAND FOR ANYTHING?

Cases on Record Where "Recommendations" Were Not Carried Out and Where Films Were Sneaked Through. "Will Look Into Pathe Case," Says Secretary.

On the face of the returns it would appear that the National Board of Moving Picture Censors is a dead issue, probably having been designed to hush public clamor at a time when it threatened the trade, and dropped into the discard when it had outlived its usefulness to the manufacturers of films.

VARIETY was moved to investigate the board upon one of its reviewers seeing at the Union Square the outrageous subject "Ouchard, the Merchant," several days ago, a film so "raw" that it occasioned surprise even in the mind of one accustomed to cinematographic horrors.

Walter Storey, secretary of the Censorship Board, with offices at 318 East 15th Street (People's Institute), was questioned as to the circumstances surrounding the censoring of films in general.

"Ouchard, the Merchant," replied Mr. Storey, "was passed by the board, but with the recommendation that certain of its scenes be eliminated. From the reviews of the subject in the papers, it appears that these recommendations were disregarded. The Board will certainly take up the point very soon and make an inquiry."

Interrogated further the secretary vouchsafed this information: "Yes, films have been released before without having been subjected to the inspection of the Board. This occurred with an independent maker. Numerous films have been condemned. I could not make a guess as to how many, because the Board has been in existence since last spring and the records are voluminous. There was a period of six weeks some short time ago when the Board suspended operations, and it was during this lapse that 'The Opium Smuggler' (condemned by the San Francisco censors) was released."

Mr. Storey admitted that the National Board could not impose any penalty upon a manufacturer who failed to obey its mandates. He said that the Patent Co. gave an exhibition weekly to the members of the Board of pictures to be released later. The members made notes during the exhibition, and later passed upon the subjects in general debate, returning their findings to the manufacturers. Outside of the committee the Patents Co. dictated as to whom should attend these exhibitions.

All this will be information to the trade, for inquiry by a VARIETY representative among the best informed renters in the trade failed to disclose one who had the vaguest idea of how the censoring was conducted.

Mr. Storey did not say in what particular parts "Ouchard" had been censored, but to any one who had witnessed its exhibition, it would become at once apparent that the best way to censor it would be to destroy the original negative.

The Censorship Board in its announcement issued several months ago set this

down as among its standards of censorship:

In general, scenes depicting crime and vice and those depending upon immorality or suggestiveness are frowned upon. This does not imply the cutting out of any representation of a crime, for such might be incidental to an entirely proper and desirable story. Crime or violence for its own sake, however, indecency or immoral suggestiveness, are not permitted to pass.

Comes now the question: If the Board decides to discipline the Pathés for failing to purify "Ouchard, the Merchant," how are they going to go about it? Having no penalties to impose, the best they can do is to announce that they "won't play any more" with the manufacturers.

CHOKING OFF CLIENTS.

Reading, Pa., March 9.

The Patents Co. has assumed an unprecedented attitude of arrogance in the theatre fight here. The holding concern has notified the management of the Palace that it will not be permitted to exhibit films until after a period of thirty days from their release. This puts a heavy handicap upon the Palace which is fighting both the Academy (I. B. A., agents) and Orpheum (Wilmer & Vincent).

William J. Gane returned from Reading Tuesday. He confirmed the above. A committee of theatrical men with interests in Reading, he said, had called upon the Patents Co. officers and demanded that something be done to keep first run pictures out of the Palace. Without hearing the Gane side of the matter the Biograph-Edison people issued the 30-day order and summoned Gane to appear later. The appointment was fixed for an afternoon late last week, but none of the Patents people were on hand and a representative was "too busy" to see the exhibitor.

The Palace, under its former name of the Bijou has been using licensed film for four years and has been paying the \$2 machine hold-up since the formation of the Patents Co. Such compliance, however, has not secured it the promised "protection."

Another notable detail is that S. Lubin, one of the Patents Co.'s own licensed manufacturers, is interested in the house, together with a dozen or so others controlled by the Moving Picture Co. of America. It would appear that the Fourteenth Street trust is trying to do things to Lubin.

REALISM IN PICTURES.

The moving picture industry constantly brings forth some new and astounding feat, accomplished by the moving picture camera men, or by some actor or actress, employed in the industry.

Some little time ago, in taking a picture of a run of one of our crack fire companies, the driver of the engine found it impossible to check his team at a cross-

ing, to avoid running over a baby. His only alternative was to run into a crowd on one side of the street or take a chance of smashing the camera and camera men. Both men seemed to realize the position at once.

The driver setting his teeth hard, turned his horses, driving the engine directly into the box containing the moving picture camera. The operator stuck to his post until the box was finally hit, and one of the legs of the tripod, flying up, struck him in the arm, breaking his arm. The box which was knocked some fifty yards was supposed to be a wreck for ever. However, on getting the film boxes cut, much to the surprise of all concerned, the film was found to be absolutely intact, and after being developed produced one of the most startling pictures ever shown in cinematography.

Another instance of somewhat the same nature occurred in one of the late insurgents' outbreaks in South America. An enterprising picture company sent an operator into Castro's country for the purpose of getting a real battle. The operator happened to be on the losing end of the game and was obliged to leave the camera in the field. A spent shell hit the camera, smashed it to bits and threw the film boxes some 300 yards, where it was picked up and brought in. On the film being developed, a startling but wonderful picture was made. From the time the shell commenced to lose momentum and approached the camera, it can be distinctly seen.

Each day brings some new event in the history of this industry. A. G. Whyte is introducing, what will probably be the most forward and painstaking movement yet attempted in this craft. Mr. Whyte has engaged a number of Americans whom he has intermixed with a company of foreign actors and has arranged for a reproduction of some startling pictures, his idea being to stick very closely to the text. It is the intention to have this mixed company which will likely contain people from every clime produce some of the world's masterpieces, all historically correct in time and place. A number of modern dramatic productions and comedies will be made, one of which will be the most interesting tour in Europe, on the style of Cook's Tours.

Mr. Whyte has sent to the continent Constance Revell, Marjorie Thornton, Grace Graham and Madeline Ruiz. The young women will be utilized as leads in the forthcoming productions of these plays, when produced, Americans will for the first time in the history of motion photography have the opportunity of seeing pictures correct, both in people and topography. The first of these productions will probably be shown in the latter part of March of this year.

PICTURE ACTIVITY IN NEWARK.

Newark, N. J., March 9.

Several picture houses are projected for this place. Jos. Okin has announced that he will start soon on the building of a \$45,000 theatre for pictures at Springfield Avenue, near South Orange Avenue. Clarence Sire also comes forward with the statement that he will promote a picture house on Broad Street, opposite Washington Park, costing \$15,000. The New Court on High Street is scheduled for opening shortly.

"BULL FIGHT" BORN ANEW.

The Pathe people in New York are trumpeting forth the announcement that they will release a sensational film March 16 entitled "A Bull Fight in Mexico."

No mention is made that this film has been done to death around the nickelodeons of the country, but as a matter of fact it is the same reel taken under direction of W. C. Thompson, press representative of the "101 Ranch" Wild West while that show was in Mexico City more than a year ago. The film ran a week at the Union Square and Twenty-third Street theatres in New York last summer, and was used in Boston by Keith when the Two Bills' Wild West played that city. It shows a barehand conflict between a half-breed cowboy and a Mexican bull in the bull ring in Mexico City.

Thompson exhibited the picture for some months and then sold the rights to the Pathés, who now seek to foist it upon the exhibitors as a new subject.

WATCHING AN INJUNCTION.

St. Louis, March 9.

Every moving picture show in St. Louis is interested in an injunction suit pending in the Circuit Court, filed several days ago by the Independent Amusement Co. against the city to test the validity of the ordinance against stages. It became effective three years ago, and since, although no stages have been ordered out, actors appearing on them have been ordered off under threat of arrest. There are now estimated to be 150 moving picture houses in St. Louis, and some have fireproof stages.

The suit filed is to restrain the city from enforcing the stage ordinance on the grounds that the platform in question has no footlights, scenery or other stage features.

STILL MORE.

St. Louis, March 9.

Fear of inciting children to acts of crime or disorder has influenced Police Chief Creecy to a thorough search of the city ordinances in the hope that he will find there something which gives him power to stop the exhibition in picture houses of "crime" pictures. He decided upon this course some days ago.

The St. Louis Times has taken up the crusade and is publishing letters of protest against the license of picture exhibitors in selecting their pictures with the view of sensationalism.

PICTURES FOR INSANE.

Columbus, March 9.

It has been demonstrated after six months' trial that moving pictures are beneficial to the insane. At the State Hospital, near here, a machine has been used weekly to entertain the patients. The films have been carefully selected from the best comics with a few dramatics in use occasionally.

Not only have the pictures made a hit, but, as diversion is one of the chief methods for the cure of insanity, it is believed that the "moving picture cure" will be largely introduced in other institutions for the insane. Pictures are found to have a soothing and beneficial effect upon the mind, and the 500 patients who are able to attend at the local institution have been much benefited by the shows.

(Film Reviews on page 29.)

"The Rolifonians" are to have a New York opening March 28 at the Colonial, booked through the Casey office.

Houses at Mechanicsville, Sandy Hill and Lansingburg, N. Y., were added to the Joe Wood booking list this week.

Witt's "Roses of Kildare" have been placed by Pat Casey to open on the Orpheum time commencing Sept. 26.

Ernest Williams is now located in the offices of Jos. M. Schenck, general manager of the Loew Enterprises, Inc.

The Karno Comedy Co. will present "The Dandy Thieves" for the first time in America at the Plaza next week.

Victor Levitt and Harold Cox, each with summer park bookings as well as fairs, have allied themselves with the I. B. A.

After a business partnership of eleven years (Miss) Franchili and (Tom) Lewis were married at Albany, N. Y., recently.

A second "Devil Act" is at Yonkers with Charles Gill and Co. Bill Lykens, of the Casey office is the director of engagements.

Cooper and Robinson, colored, have dissolved partnership. Geo. W. Cooper will appear as a single in a comedy act written by him.

The original Gillette Sisters are together once more, and have formed a trio with Eli Dawson (formerly Dawson and Whitfield).

Harry Jolson has been booked over the Barrasford English tour by B. A. Myers through the Morris office. Jolson is to open in April.

Daisy Harcourt is the special attraction this week at Hurtig & Seamon's, where Weber & Rush's "Dainty Duchess" show is appearing.

The White Rats has withdrawn its protest to the License Bureau against the granting of an employment agency license to Felix Reich.

J. H. Hart has retired from the management of the Temple, South Omaha, Neb., and will assume the direction of the Unique, St. Joe.

Fougère has been "flirting" for vaudeville time again. The negotiations for a burlesque tour by the Frenchwoman have been declared off.

Zeno, Borden and Haydn Brothers, at present with the Sam Scribner show, have been engaged for the Morris time, opening April 25.

Mrs. J. K. Burk and her daughter are appearing on the Joe Wood time, playing as Burk, Arthur and Co. in "The Wisdom of Mrs. O'Reilly."

Mrs. Pat Campbell has been engaged for a week at the Majestic, Chicago, and

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may play Cincinnati and Indianapolis before returning east.

Edward Abeles reopened in his pantomimic sketch at Keith's, Cleveland, Monday. The house (Hippodrome) closes for the season April 10.

Genevieve Warner, who in private life is Mrs. Eddie Allen (Weber & Allen) has been booked for a tour of the Poli time as a premiere harpist.

Geiger and Walters left the Hammerstein show on Monday. They were billed to appear "No. 2." Douglass and Moscrop Sisters replaced them.

Lillian Herlein opens for a week at the Majestic, Chicago, commencing Monday, spending the following weekly period at the Columbia, St. Louis.

Earl Flynn and His "American Beauty" are due east in May, under the direction of Jake Sternad, who is piloting the act in its western bookings.

Ben Ferguson, of this city, and Nina Barth, of Indiana, were married Feb. 24, at San Francisco. Both bride and bridegroom are professionals.

After a two years' separation, Chas. C. Cole and Harry E. Warner have reunited, and will again offer their German double act in vaudeville.

Jno. P. Rogers, the basso and interlocutor of the Cohan & Harris Minstrels, is preparing an act for vaudeville after the blackface season ends.

T. A. Pedley, J. G. Burch and J. G. Weile have purchased the Park, Henderson, Ky. They will operate the house under a vaudeville policy.

D. R. Letson, Chas. Casselberry and B. Strait have opened the Hippodrome, Little Falls, N. Y., playing a few vaudeville acts and moving pictures.

The Bijou, Wallingford, Conn., is open with combination vaudeville, receiving three acts for the full week from the Charles J. Fitzpatrick office.

Sig Wachter, general booking manager of the Moving Picture Co. of America, returned to his desk Tuesday after being ill at home for nearly a week.

Mrs. Hugh De Beers, an English woman is in town with her sketch "The Lady of the Roses" and has solicited the aid of M. S. Bentham for an opening.

M. S. Bentham is arranging a tour over here for Callahan and St. George, who will shortly return to this side from their successes on the other.

Boyle Woolfolk, manager of "The Sunny Side of Broadway," has signed Max Bloom to star under a three years' contract in musical comedy.

Archie Royer is booked for three years in England. He has been appearing in a Chinese character role in "Aladdin," the Lyceum's pantomime in London.

Fred Henderson, the Coney Island theatrical manager returned Monday from his vacation at Los Angeles. Henderson's, Coney Island, reopens in May.

Jamestown, N. Y., will celebrate its hundredth anniversary the week commencing Aug. 29. Jamestown is adjacent to Celeron-on-Chautauqua Lake.

If the Alhambra Theatre Roof should be opened this summer, a combination vaudeville and picture show will be offered at the "pop" scale of prices.

Anna Meek (Bonner and Meek) has so far recovered from her recent attack of nervous prostration that she expects to return to the stage very shortly.

Barney Myers has booked McKenzie and Shannon, and the Mayvilles (English) to play the Sullivan-Considine Circuit, commencing before the season's end.

Louis Pincus has been so industriously employed in seeking acts for the Panpages Circuit that the booking agent now wears glasses for further assistance.

The Shuberts have arranged with Forbes-Robertson to present his "Passing of the Third Floor Back," next season over the Independent Circuit of houses.

A couple of weeks ago Norton and Nicholson were reported as having played at a Sunday concert at the Columbia, New York. The couple say this did not happen.

Dorach and Russell start a second trip of the Sullivan-Considine Circuit May 23, and on Dec. 26 next will open at the London Hippodrome, booked through B. Obermayer.

Julia Anderson, of "The Knickerbockers," was married to Johnny Marlowe, cashier of the Dime Savings Bank, Detroit. The ceremony took place in Chicago.

Arthur Donaldson, who was the first "Prince" in "The Prince of Pilsen," is to commence on Easter Monday a starring tour in "The Norsman," a Gus Hill production.

May Bryant, principal boy with the "Columbia Burlesquers," is recovering from an attack of appendicitis, and expects to resume with the show March 28 at Boston.

Stella Mayhew's London engagement has been postponed from April 25 to August 22, in order that she and Billee Taylor may remain with "The Jolly Bachelors."

Geo. Van, who has been heading Van's Minstrels for Jake Sternad in Western

vaudeville houses, is going to forsake the stage and settle on his Indiana farm in about six weeks.

The Prospect, Cleveland, will open March 14 with "pop" vaudeville, playing United Booking Offices shows. The stock policy now in the house will end the Saturday before.

Jack Sutton is corresponding with an insurance company for the purpose of having the concern write a policy on the teeth of the Six Tasmanian Girls, who do "iron jaw" work.

Carrie Merilles (Mrs. Matt Woodward) jumped to Pittsburg this week to replace Miss Shelby in the "Southern Girl" part of "Camio," the latter being forced to undergo an operation.

As "Rubes" next season those comedy acrobats, Work and Ower, will appear, playing their act in "one" altogether as heretofore, and having an appropriate new drop for the characters.

The Majestic, Milwaukee, is to have a "baseball week," starting March 21. Jimmy Callahan and local players will make up a portion of the Majestic Theatre program in that town.

McWaters and Tyson will join the cast of "The Motor Girl," which will open at Providence, March 17, after which it will commence an engagement in Boston at one of the Shubert houses.

The Chicago Record-Herald Wednesday printed a special saying that May Yohe had instituted divorce proceedings against Putnam Bradlee Strong on March 8 at Oregon City, alleging desertion.

Henry J. Pain, who supplies fireworks for any occasion from a firemen's parade in Canarsie to a world's fair, is in London. He has been located in his European branch office since last November.

Pavlowa, the Russian premier, who has created new life at the Metropolitan Opera House, is also appearing at the New Theatre, giving about four performances during the week, between the two.

Jesse L. Lasky's "Photo Shop" opened at Easton, Pa., Monday. The book was written by Eddie Clark, who also staged the production. The act will play in New York April 4, at the Colonial.

Blanche Ring is introducing a new song in "The Yankee Girl" at the Herald Square called "Clap Hands." Blanche asks the audience to applaud her in rhyme with the music during the song.

May Duryea and Co. open at the Columbia, Brooklyn, Monday. Theo and Her Dandies play the Lincoln Square next week; also Harvey and Lee, who have a ten weeks' contract over the Schenck time.

Frank Vincent, who was dangerously ill last week, through an attack of complicated cold weather complaints, has improved, and may return to his office in the Orpheum headquarters next week some time.

At Steubenville, Ohio, Michael Flanagan's "Juggling Girls" appeared. Before the debut the house manager could not recollect the name of the act, but remembered it has a Hibernian sound, so he had big posters printed proclaiming the advent of "Pat Casey Juggling Girls."

During the storm and washouts last week, isolating Seattle, Carl Reiter, manager of the Orpheum, with his own house closed by the stoppage of traffic, appeared as headliner at Sullivan-Considine's Majestic, doing a Hebrew impersonation. And they say that Carl was good.

A cold kept Irene Franklin out of the Fifth Avenue bill this week. Arthur Goldsmith, of M. S. Bentham's staff, had Williams and Van Alstyne placed for the vacancy on Monday morning before Mr. Bentham arrived on the scene of his daily activities in the Long Acre Building.

"The Musical Suffragettes," staged by Loney Haskell, will open Monday at the Broadway, Camden, with perhaps Union Hill to follow and Atlantic City in the distance. Mr. Haskell may direct the number, composed of the five best former "Boston Fadettes," now disorganized.

Frank Fogerty, "The Dublin Minstrel," says there are two acts playing ahead of him in the west using his recitation "Gee! It's Great to Live and Learn" without permission. Mr. Fogerty is playing a return engagement over the Orpheum Circuit. He has had the poem copyrighted.

When the new building on the site of the Hotel Metropole opens, the date not yet being set, Manager Berry, formerly caterer at the Fifth Avenue Hotel, will conduct the restaurant on the ground floor. Shanley Bros. expect to get into their new quarters in the Long Acre Building about Aug. 1.

Rehearsals commence for "The Girl With the Whooping Cough" on Monday. It is the show Valeska Suratt will be starred in. The story tells of a woman with the whooping cough and many male admirers, mostly married, who develop the whoop, leading to their detection in the farcical way.

Montgomery and Moore will sail for the other side the latter part of July, opening at the Coliseum the first week in August. The arrangements for the booking of the set on the other side were made by Harry Leonhardt. The comedy couple are held over for next week (the second) at the American, New York.

Mabel Russell (Mrs. Eddie Leonard) will discard the light brown cork makeup she has employed while with her husband's blackface scenic act, and also prepare to branch out in a vaudeville turn of her own. It will be written by Eddie, who will attempt to have the duo of acts booked jointly, so the family may travel as one.

Mrs. Henry Roltaire is playing on the Inter-State time in the southwest with the illusion act invented by her late husband just before his death. The veteran magician died in a sanitarium in Oklahoma, Jan. 12. He was 56 years old and had built a great many illusions and

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spectacular shows. The most notable was "Creation."

Peter and Lillian Barlow, of Barlow's Ponies, were the victims of thieves last week, both losing fur coats. Some one found their hotel key in one of the coats, and took the opportunity to enter their room at the Merrimac Hotel, taking away everything in sight. The robbery was not discovered until the couple returned from the theatre.

Frank J. Conroy and George Le Maire (Conroy, Le Maire and Co.) did a double blackface act at the Greenpoint last week, when the "Co." in their sketch rendered it useless for a performance through becoming ill. The "two-act" looks good enough to the couple for next season as their new act, and they have decided to use it then.

"After the Opera," billed for the American, New York, next week, is a dramatic piece presented in London about a year ago. The American production will have a cast of seven people, all Americans. There are three principal characters. Ted Marks is the director of the sketch, and is also representing Reine Davies in her vaudeville tour.

At the office of the DeMot Automobile Co., at Broadway and 73rd Street, a DeMot car is displayed, to be given to the winner of the popularity contest, commencing at the Plaza, New York, March 28, and to continue during the two weeks' engagement of Willa Holt Wakefield as the feature there. Miss Wakefield donated the car as the prize.

The Actors' Fund has announced that Martin Beck had offered \$250 for the prize sketch to be selected by a committee of dramatic critics from among those submitted. The winner will be played on the Orpheum Circuit on a royalty percentage. It is not expected that at the amount of prize offered, a world beater of a sketch will show up.

A meeting of park managers was called at the Hotel Pitt, Pittsburg, last week by Frank Melville, who tendered those assembled a banquet. That indicates Mr. Melville intends re-embarking in the summer park business. A representative of the White Rats addressed the meeting, which was an invitation affair, Mr. Melville having issued the invites.

Last week, while business was a bit off at Hammerstein's, Willie watched the performance a couple of times to discover the reason. His sympathies were aroused for the stand-ups in the back, and a new brass railing was ordered to be placed back of the last row of orchestra seats. Now the standees can support themselves, and Hammerstein's looks just like a new theatre.

Ala Rajah, who has been doing a "thought transference" act on the small time, this week sent notice to the several independent managers who had him booked

for future dates, that "all contracts were off. The act has busted." The notice did not say whether there had occurred a short circuit in the mental currents by which the two men "read" each other's thoughts.

Owing to Billy O'Brien's illness the O'Brien Troupe was compelled to cancel its date in the opening bill of the new Palace, Reading, last week. Their place was taken by the Four Comrads. This was the first week the last named act worked with a new man replacing Geo. Sully who died as a result of injuries sustained Feb. 10 during a performance at the American, Newark. The Comrads joined the Barnum & Bailey Show for the season.

Mabel De Young, the private secretary of Jos. M. Schenck, has a room all to herself in the new quarters of Loew's Enterprises, with her name on the door. Nellie Fallon, Sylvia Hahlo, Ethel Carpenter, Kitty Shanley, Ethel Jacobs, Jessie Wroe, Hilda, and even Eddie Keller's pretty stenographer will all be sore upon hearing about this. It's taking more than a desperate chance on a single life to mix up a lot of girls' names like that.

Mildred Garrison, a fifteen-year-old vaudeville danseuse and her mother, Eva Garrison, have been awarded a judgment of \$53 against Bert Marshall, who handles the booking of the Grand, Cleveland. According to the complainants Marshall agreed to give them a spot on the Grand bill, but when they told him they wouldn't room at a place he designated for them he refused to fulfill the contract, so they filed suit against him for \$115 on charge of breach of contract.

Before Nat Haines left New York for the west he said, "Show business great now, isn't it? Just met a manager. Said he had four shows, two out he couldn't get in and two in he couldn't get out." Haines and Vidocq will sail for Chicago Saturday night, having opened at the Colonial last Sunday for this week in order to do so. Nat says if he can work steadily enough to release himself from some \$3,900, a resting spell piled up, he knows where there's a lot of good stories and he's going after them.

"Box Office Talk" is the publication edited by Lew N. Wood, treasurer of the Broadway Theatre, Brooklyn. It is a "house sheet" of four pages, and very entertaining, written in a lively way that offsets the advertisement of the "coming attractions." Mr. Wood is a native Syracusan and gives that city some space, even dating the paper from there, with New York and Brooklyn also following on the date line. Mr. Wood's definition of a "Johnny" is "a small 'angel' who thinks he is a little devil."

The Percy G. Williams office has sent out a warning against a "Mr. King" or "Mr. Willard," who has been representing himself as a representative of Mr. Williams. He is reported to be about six feet

tail, weighs about 200 pounds, owns a slight mustache and has a reddish shade of hair, in the center of which is a bald spot. The impostor has a Masonic emblem and poses as a Past Exalted Ruler, New York Lodge, No. 1, R. P. O. E. Mr. Williams states there is no traveling representative for his Greater New York Circuit, and that he is interested in no theatre outside of it.

The Department of State at Washington has issued a warning against the "Spanish Swindle." It is usually a letter received from Spain saying the writer is a political prisoner and has a certificate of deposit for a large amount in a valise he is unable to reach, soliciting assistance and a division of the money. The swindle is over twenty years old, but Americans are still falling for it, and the State Department is attempting an education by publicity, having co-operated with the Spanish authorities to uncover the perpetrators. Several arrests have been made in Spain, but owing to the peculiarity of the laws in that country, there has been no conviction.

In Syracuse the only funny thing (besides the city itself) is an electric sign over the City Hall reading "Welcome to Our City." When the New York Central reports heavy traffic, the city hall janitor lights it up. To perpetuate it, a young local druggist appropriated the remark. His name is Stolz. To make him feel good the charge customers call him "Doc." Every one receives the same greeting, "Welcome to our city" whether they buy a Stolz Bros.' preparation or not. The other day a young woman heard the remark, and said: "Doc, if you would buy a mat with 'Welcome' on it, you could save a lot of talk." "Oh, no," replied the apothecarian; "do you think I want everybody walking on my conversation?" Then "Doc," while elated over his bon mot, slipped a buyer some liquid corn cure for a cough mixture.

HELD UP BY CUSTOMS.

Fold-de-rolling around for four or five days, Hill and Whitaker, who arrived from England last Friday to open at the Temple, Detroit, on Monday, found they would have to lose the week's engagement, and had to pay a custom house broker \$40 to discover they had nothing dutiable. The first survey of the property carried by the team called for an outlay of \$150 for customs duties, though the team had five previous releases for the property again brought into the United States.

Added to the net result of damage besides the wear and tear on their nerves, are a broken harp and a violin not in the condition it was. The act will open Monday at the Temple, Rochester.

R. A. Roberts before leaving on the Laurentic last Saturday had a week of worry passing his baggage through. Coming in Mr. Roberts declared 118 pieces of "props." For the convenience of stage carpenters, Mr. Roberts has 127 pieces going out. The custom officials ordered Roberts to reduce his props to the original 118 pieces before the bond could be released.

At the Temple, Detroit, last Monday, Eddie Keller booked in Marie Fenton from Toronto on a rush order to fill the Hill and Whitaker disappointment.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or
Reappearance in or Around
New York.

Annabelle Whitford, Hammerstein's.
Sharp and Turek, Hammerstein's.
Mazeela and Taylor, Hammerstein's.
Howard Troupe, Hammerstein's.
Midget Circus, Hippodrome.
La Valera, Fifth Avenue.
Mania Troupe, Alhambra.
Bissett and Scott (New Act), Alhambra.
"After the Opera," American.
Tom McGuire, American.
Karno Comedy Co. (New Act), Plaza.
Azard Bros., Plaza.
Connolly and Webb, Greenpoint.

Reine Davies.
Songs.

24 Mins.; Two.
American.

Reine Davies won herself many recalls at the American Monday afternoon through closing her "straight" singing act with "Meet Me Tonight at Dreamland," a ballad that one would at first say should have been placed earlier in the turn, while "Mary Donaghue," one of the best of the many "Irish" songs of the season (opening the act), should have finished it instead. But Miss Davies had framed up differently, for with the second chorus of "Dreamland," a young girl walked down the aisle, playing the melody on a violin. The playing caused no riot, but the idea was liked, even if a few acts previously, there had been a "straight" violin player all by herself on the program (not the same girl). For an encore of "Dreamland" bells scattered around the theatre played the chorus, and the applause brought on the violinist for another outburst. While the applause was long drawn out to a suspicious period, the finale no doubt is sufficient for the singer, a pretty woman and handsomely costumed in each of two or three gowns. Among her earlier songs, two did not sound right, either because Miss Davies' voice is not strong enough, or the orchestra Monday matinee proved too much for her. The preference in the opinions goes to the orchestra. "Mary Donaghue" has a dandy swing. For it Miss Davies wore a blue cloak, trimmed with white ermine, instead of some green creation. The cloak covered the dress in which she sang a pretty "Moon" song, with an orchestration if not a melody similar to "Twilight" of Geo. Lashwood's. An Eddie Leonard "Wah, Wah" helped Miss Davies not a little with the "Moon" number. The third was a "Deutcher" in song and dress, the poorest of the collection. If Miss Davies can place her other songs on the far side of the footlights she will score quite decidedly at each performance; if she can not, "Dreamland" as it is "produced" will pull her through anywhere. In private life Reine Davies is Mrs. Geo. W. Lederer. Her husband is manager of the Colonial (legitimate theatre), Chicago. Miss Davies appeared in musical comedy some seasons ago. Her return to the stage and debut in vaudeville, alone, was at the Majestic, Chicago, some weeks ago. After she "flopped" to the Morris Circuit, of which the American is a part. *Sime.*

NEW ACTS OF THE WEEK

Kathleen Clifford & Co. (20).
"Betty in Dreamland" (Musical Sketch).
24 Mins.; Full Stage (Special Setting).
Fifth Avenue.

The program says "First time of the new star in a new production, with Arthur Hill and a company of twenty singers and dancers. Book, lyrics and music written for this production by Anna Caldwell and James O'Dea, authors of "The Top O' th' World." There you have it all, except the important fact that the affair consists of amazingly thin entertainment with the one bright spot coming at the finish in an attractive number called "The Girl from the U. S. A." Even that was small compensation for sitting through twenty minutes of uninteresting sketch and comedy that never provoked a smile. The first five minutes of the sketch are absolutely wasted in working up an entrance for Miss Clifford. The preliminaries fail utterly of their purpose. Arthur Hill plays a pantomimic role as a pet dog, having several bits that were mildly laughable. The other members of the company didn't matter. The girls cannot dance, although they look fairly well. The setting is a nursery in Betty's home, Betty of course, being Miss Clifford. Conversation between the governess and the butler discloses the fact that Betty is a mischievous child, a fact which Betty verifies presently by "playing naughty" after the manner of stage "kids." Butler and governess leave the room and Betty's pet dog (Mr. Hill) comes in to play with her. A couple of nursery rhymes set to music serve to fill in a minute or two, together with comedy business between Miss Clifford and the dog. The music was extremely light. This much being accomplished Betty sits before the fireplace and falls asleep. Twelve minutes or so have elapsed and nothing has yet happened. As the child sleeps there appears a fairy who sings "Come to Dreamland" in a sweet voice. The action then becomes a "dream." Two of Betty's dolls come to life and join her in an uninteresting dance. "When Grandma Was Like Me," brings Miss Clifford out in colonial costume, backed up by a quartet of show girls similarly dressed and two chorus men. Four ponies appear to fill in the time required for Miss Clifford to change to male evening dress. They sing "My Lady Angora," each girl cuddling a white Angora cat. If the ponies had been able to put a lively dance over this might have scored. Then comes "The Girl from the U. S. A.," with the "new star" in trousers, and the chorus working back of her. The ponies make a slight costume change on the stage during the song and a dance closes the incident. Miss Clifford is an animated little person and does a sprightly dance or two in the course of the piece. Oddly enough Betty does not wake up at the finish. The sketch structure is almost entirely worthless and a "girl" number would serve Miss Clifford's purpose infinitely better. *Rush.*

Maurice Levi, the bandmaster, has written for J. H. Remick & Co., his publishers, a new two-step called "Happy Nights."

Harry Bulger.
Character Songs.
15 Mins.; One.
Alhambra.

Returning to the New York vaudeville stage in a "single" turn, Harry Bulger is carrying a budget of songs, which, when scissored and padded, will give Mr. Bulger a repertoire of numbers of the sort he handles so well, when he should stand forth as a singer of comedy ditties that every vaudeville theatre ought to have. At the Alhambra Monday evening Mr. Bulger had a pretty hard spot, going on after 10:30, with lots of singing and comedy of various kinds ahead of him. He sang five numbers, closing with a speech in answer to the applause. It was too hard a place for an act in its first New York week, and especially when the feature of the bill. In Mr. Bulger's first two numbers, "Herman Schmidt" and "Capt. Gorgonzola," he has a couple of safe songs. "Schmidt" contains a medley of old airs, interwoven nicely in the choruses and pretty in the melodies, while the lyrics bring laughs. "Capt. Gorgonzola," the "cheese" song from his last vaudeville production, is after Bulger's own style, and he sent it over as it should be. "Dougherty," the third song, an "Irish" selection, might better be dispensed with, and Mr. Bulger should have substituted for this the "Reno" ("divorce") piece, which the program stated was originally written for the comedian. In that case, Bulger should always use it where it has not been sung ahead of him in the same house. "He Was a Soldier, Too" and "Marriage Bells" were the others. From evening dress, in which Bulger first appeared, he changed, not any too rapidly, to character for each of the songs, appearing finally as a big blonde soubret, closing with a dance. Somehow this makeup, after the one of Vesta Victoria's, did not fit well on Mr. Bulger. It is doubtful if he should continue with it, though there is comedy in the dress alone. The change for the Irish garb with "Dougherty," if that song is held, ought to include green trousers to cover the sailor nether garments in "Capt. Gorgonzola." Unless a change of dress is complete, the effect flies away. The present songs and idea of Mr. Bulger's are among the best he has had in his various vaudeville engagements of late years. It should not be later than the ending of this week before he has the scheme working as he wants it. Then he will be due once again, for given the song that suits him, no one can send it over the footlights to more advantage than this same Harry Bulger. *Sime.*

Douglass and the Moscrop Sisters.
Songs and Dancing.
12 Mins.; One.
Hammerstein's.

Replacing Gieger and Walters and appearing "No. 2" at Hammerstein's, this "three-act" showed nothing of moment. There are two girls who change costumes frequently. Douglass is the man, a tall fellow, who also changes clothes. A tour on the "small time" might help the act; they are not yet due in the big houses. It's a new act; there's no doubt of that. *Sime.*

Lionel Barrymore, McKee Rankin and Doris Rankin.

"The White Slaver" (Dramatic).
16 Mins.; Full Stage (Special Interior Set).
Colonial.

Mr. Barrymore's former vaudeville effort was an agonizing drama called "The Criminal." It proved so unacceptable that it was withdrawn and "The White Slaver" substituted. The new sketch has a most unsavory theme, dealing, as the title indicates, with the alleged organized traffic in New York in what Kipling delicately calls "the oldest profession in the world." The subject is all well enough for muck-raking magazines, with, perhaps, political fish to fry, but why is it discussed in dramatic form in "polite vaudeville"? Moreover, McKee Rankin as the "white slaver" is at great pains to supply a wealth of atmosphere, making his character of degraded politician of the underworld disagreeably (although necessarily) brutal. It appears that this beast of prey has lured a young Italian girl from Chicago (Doris Rankin). She had come to America from Naples with a degraded mother, after her father had killed a man in Italy. The father's picture is in a locket at her throat. The "white slaver" snatches it away to investigate its value, and then throws it on the floor of the squalid room where the "slave" makes her home. At this point the Italian coal man (Lionel Barrymore) makes his appearance to deliver a sack of fuel. He picks up the locket and discovers that the picture is that of his brother. When the situation of his niece dawns upon him he starts to attack the "slaver," but is held at bay by a revolver. He disarms the "slaver" by a trick and stabs him in the breast, plunging the knife into the unresisting body several times. The girl blows out the lamp and with the stage darkened the couple silently depart. The one bright spot in the sketch is the characterization of Mr. Barrymore. His low caste Italian is a splendid bit of acting. Dialect, gesticulation and bearing are perfect and he makes the illusion complete. Miss Rankin as the "slave" is unconvincing. At times she even forgets her dialect, which at best is mechanical. *Rush.*

Gray and Byron.
Athletic.
15 Mins.; Four (Special Drop).
Lincoln Square.

A young fighter, matched as "The Unknown," is badly smitten with the daughter of a wealthy man who, naturally enough, objects to the "pug" as her associate. She comes to the gymnasium where he is training and secures from him a promise to quit fighting. Then to celebrate she takes him automobiling. On the trip the machine runs amuck, the fighter is thrown out and his arm is broken. As his trainer is also a good fighter he takes the "unknown's" place in the ring and wins the battle. The fight is shown through a "scrim" which forms part of the back drop. The girl promises to wed the ex-fighter, and the purse is contributed by the victor as a wedding gift. The girl in question and her sweetheart do not make an especially brilliant showing as Thespians, but the trainer is mighty good. The act passes, mostly on the strength of the fight.

Billee Seaton.

Songs.

17 Mins.; One. Hammerstein's.

Billee Seaton had her nerve with her when she impersonated Eva Tanguay at the Manhattan. Then Billee had an ambition to do something for herself. She still has the ambition, also the nerve. Between the two Billee has a very good chance of "getting over." At Hammerstein's her act was greedily accepted Monday afternoon, because Billee had had some songs written for her that made the audience, listen to each set of lyrics. With every song came a change of costume until Miss Seaton was peeled down to almost a union suit, reminding of Miss Tanguay's "I Don't Care" costume that the former Manhattan star wore. And Billee has hung on to the imitation of Miss Tanguay's stage gait if everything else from Eva's repertoire has been cast aside. Billee has hit upon a plan of securing songs for the worth of the lyrics that should give her a certain position of some sort. She is away off on the rhythm, but that may have been "Monday afternoon." She needs to take everything as fast almost as the orchestra can handle it. Billee dresses well, retains the not ever-plenty magnetism she was endowed with, and should stick to her present policy. It is the best and only one for her—in vaudeville. Miss Seaton bills herself as "The Ginger Girl." *Sime.*

Flanagan and Edwards.

"On and Off" (Comedy).

18 Mins.; One (7); Two (11). Alhambra.

Edward Flanagan, late of Cameron and Flanagan, has been appearing since the separation of that team in the piece made well known in vaudeville by the former partners, "On and Off," the black-face dressing room act, where the men "wash up." With Mr. Flanagan has been associated Neely Edwards. They have been on what is known as "The United Time" (houses booked through the United Booking Offices, New York.) Tudor Cameron, with his wife, Bonnie Gaylord, have also been appearing in the same piece since the dissolution, on the Morris Circuit. ("The United" "bars" acts playing in Morris houses. Cameron and Flanagan dissolved with a mutual understanding each was entitled to the use of the act.) Flanagan and Edwards are at the Alhambra, their second "big" week in Greater New York. The act runs smoothly, and is as of yore. The song at the opening (always subject to change) is not the same, and the finish is a joint song by the team, followed by a dance, without the acrobatic work in the dancing department Mr. Cameron placed at this point. Mr. Edwards makes a first class partner for Flanagan. Edwards works easily and well in blackface, and washes up to a good appearance, while Mr. Flanagan is the same important member he always has been. The new duo received the customary reward, for there is that in the act itself with abounds with humor and entertainment in competent hands. Both Cameron and Gaylord and Flanagan and Edwards are competent, each scoring equally well. On the Alhambra program is an authorship line crediting "Edw. Flanagan" as the writer of the piece. *Sime.*

"La Danse Des Nymphes."

"Classical" Dance.

17 Mins.; One Full Stage (Special Setting: Woodland). Plaza.

"Costumes by Mrs. Cecil Chinsey." If it had only been "Chimsey" who made the "costumes" of another of these awful "bunk" dances, the comedy would have been complete. "Classical" dances are not funny any more. Everybody in the Blue Book may be able after a terrapin and wine dinner to see the "art," but it doesn't go for regular people. "La Danse Des Nymphes" is like the other, though the title is spelled differently. Three principals join in the hop, skip and jumping contest. Gertrude Von Axen, Irene Sanden and Orchidee are billed as from Loie Fuller's "Ballet of Light." What can be left of Loie's act, though numbers make no difference? One is as good as four; four as good as one. In the act that "Wm. Morris, Inc., presents" the three girls run around the stage, back up, jump a little and all the while the orchestra plays. When it pealed forth "The Roses of the South," the music struck a pleasant response in front. There are so many bare legs around nowadays! And not always the legs alone, either. It's like growing use to any old thing, even legs, etc. But the incorporated Morris has dressed the girls sweetly. "Sweetly," that's the word when you wish to distinguish as against "rotten." When a classical dancer is not "sweetly," she's the other thing, and in both instances the very same old awful "bunk." But "The Nymphes" are not disgusting, and look nice with the chiffon flying. One wears short pantalettes, while the other two won't be bothered. For the final number, six chorus girls with little on also appear, but too late. They should have been on the stage half of the time, anyway. What's the difference, though? If the Morris, Inc., can put it over, let it go. Nineteen hundred and ten is going to be a banner year for bare flesh on the hoof, upwards, and it's going to put a big crimp in the girls who depend upon their "figgers" for employment, whether on the stage or as cloak models. *Sime.*

Ralf Ralfaely.

Cartoonist.

8 Mins.; Two. Hammerstein's.

Called "European Novelty Cartoonist" upon the program, there is nothing about Ralf Ralfaely to indicate the foreigner, not even in his written titles of the sketches upon the blackboard. Dressed as a genteel tramp, Ralfaely first gives a "rag" picture, securing a pretty effect in design and coloring, though it is a slow process and now about one of the relics of high-grade vaudeville. He follows with chalk sketches, quickly and silently drawn, concluding with the cartoon of the row of soldiers that Mr. Quick, another cartoonist, first sketched out over here. The finish was Mr. Ralfaely's best humor. At Hammerstein's he opened the show, presenting nothing to advance himself from that position on the "big time." *Sime.*

The Casino, Montreal, burned down Jan. 25 after an explosion of film in the Laemmle Film Exchange in the same building. will reopen March 14.

Jack Gardner.

"The Early Bird" (Singing Monolog).

14 Mins.; Three (Parlor). Hammerstein's.

Jack Gardner is from musical comedy. His last appearance there was in "The Chocolate Soldier" at the Lyric. In attempting to enter vaudeville Mr. Gardner has grabbed off a big chunk, almost too big from the showing at Hammerstein's Monday afternoon. He appeared "No. 3," early, of course, but this doesn't enter here, as Mr. Gardner seemed all wrong. To commence with the "sketch" of a man reaching home late in the morning, with immaculate evening dress, and wandering into the wrong apartment, discovered at the finale, can not help the musical comedy recruit. He had better take his chances and go out in "one" to make good if there's a future for him alone. Not the least humorous portion of the act was Mr. Gardner retiring from the stage, returning in response to some slight applause and calmly proceeding to finish his "sketch" by looking through a door with a fervid exclamation, almost dramatic, when a bath-robed figure appeared telling him he belonged below, from which it may be taken or not that Mr. Gardner's parlor setting was in a flat house. In actual services rendered, Gardner did several things, mostly in song, including an imitation of Chevalier in "Old Dutch," short, but long enough. Everything was offered in the same evening clothes. Jack Gardner however, might go better in another house, Alhambra, for instance. He's a clean and good looking chap who is liked by the women immediately upon appearing. *Sime.*

Mlle. Berthe.

Violiniste.

9 Mins.; One. American.

Whatever small chance Mlle. Berthe, a foreigner, had at the American Monday afternoon was thrown away through her persistency in playing "classical" numbers on the violin. Of the three offered, one, a rhapsody, was a little lively in melody. It's "rag" that counts upon the violin nowadays, that and "faking." Mlle. Berthe did neither. She is a fair player and of fair appearance, dressed in a dark gown. Programmed for "No. 2" at the American, with its long bill, was ample proof the management had gauged her value. She was with the Lauder Road Show, and the price was probably an attraction for that company. *Sime.*

The Morati Opera Compagno.

"The Mardi Gras in Paris." (Operatic.)

15 Mins.; Full Stage. Colonial.

At the rise of the curtain a prettily set stage is disclosed. It is fete night and a company of merry-makers are dining on a roof garden. There are five in the company, all possessing fine voices, and the music they make is most enjoyable. They sing in Italian using standard operatic numbers. The quintet are in picturesque holiday dress and this together with an illuminated wind mill which rises at the o. p. side, gives the picture plenty of color. The audience gave every evidence of approval to the offering Monday evening. *Rush.*

Lopes and Lopez.

Musical.

15 Mins.; Five (Special Setting Palace). Alhambra.

Monday evening at the Alhambra Lopes and Lopez apparently did not give their entire musical act, consuming fifteen minutes without playing all the instruments on the stage. The applause warranted an encore. It may have been the desire of the stage manager to drive the performance along more rapidly, for, although this turn has a big opportunity to put over a spectacularly pretty musical number, they held it back with "classical" selections. The names of the man and woman may have been selected to harmonize with their good looking Spanish costumes. The setting is of a rose shade, also to correspond. A "lobscope" over the spot threw many colors while the couple played "Meditation" on the bamboo chimes. This gave too much coloring to the scene. "Meditation" was too slow a piece. It was the second of the first three to react. It would have been better to have opened with "La Sorella" on the nicely toned combination xylophone instead of using it for an encore on the same instrument. In like measure it would have been advisable to have had "Danube Waves Waltz" as the sole piece for the water glasses, which the man skillfully plays. They are large glasses of different sizes. He brought real music from them. Meantime the woman employed "Black and White," a rattling "rag" for a piano solo. It should have been omitted and the "rag" used for the piano and glasses, it having life, which the "rag" had also, but was taken at a much too slow tempo. The many electrical effects on the stage were not shown off through the sudden ending, but had the early part of the turn been swiftly gone over these could have been reached within fifteen minutes, or seventeen at the most. Opening the show at the Alhambra Lopes and Lopez scored, and could have done much better with more judgment, even though they came into New York with airs not before heard on the instruments they use. Life and speed are what they need (even if the piano has to go, which might happen without any injury). Lopes and Lopez are going to have one good musical act if they will just look out for it. *Sime.*

Boutin and Wilson.

Musical.

17 Mins.; Full Stage (Special Set). Circle.

The stage is set as a farmyard and various instruments (hand bells, saxophones, xylophones and organ) are concealed in the usual farming implements. The saxophones are disclosed by a break-away arrangement in two milk cans, hand bells are hidden in a row of prize pumpkins, set out to ripen and the fence of the yard turns out to be an xylophone. The two players are a "rube" and a city man. The latter arrives in a "prop" automobile, left standing just outside the gate. For the finish he climbs back to his seat and the machine turns out to have a rather sweet-toned organ packed away in its mechanism. The "chanffeur" plays a rather solemn air while the farmer sits dreaming and the lights go down until only a red sunset through a semi-transparent (Continued on p. 19.)

THE DEADLY PARALLEL.

Denver, March 9.

A flash of exquisite humor crops out in the H. H. Tammen-Ringling Bros. circus war. The Sells-Floto people are having printed a line of screaming literature for general distribution. At the top of one of the heralds there appear two announcements, copied from printed matter used by the Ringlings when they were being hard pressed by the Barnum-Bailey people in 1896. The Ringling originals were printed in connection with that show's opening at Tattersall's, Chicago, in the year mentioned, and were meant as a challenge to a fight with the Barnum-Bailey crowd. The Tammen advertisement is an exact copy except that "Sells-Floto" is substituted for the Ringling Bros. Circus.

"The same conditions exist today as between the Sells-Floto shows and the Ringlings," said Mr. Tammen, "as existed in 1896 between the Ringlings and Barnum & Bailey."

Here are the statements:

"Sells-Floto, taking the road in all its Matchless Magnificence, and thence Traversing the West and the East, the North and the South, bringing the Great Wonder-World of the Century to Every Important Section of the Union regardless of the Routes, Railings and Runways; Fears, Flights and Floundering; Bluffs, Boasts and Bullyraggings of the Quintette, Triplets and Triumvirates that will Tear, Toss and Tumble to make room for the Independent Giant of the Show World. The Show that has made All America Talk, and is today the Only Important Independent Amusement Enterprise that has any Real Prestige of its own."

"Sells-Floto Scorns the Vain and Fear-Begotten Boasting of Triumverating, Title-Trading Circus Trust and Howling Five-Time Terrors, Masquerading in the Tremendous Monopoly and Gloriously Magnificent Combine of other men's death masks. The Big Boy who has whipped the other boys singly, and this season will have to spank the class, is now ready for the Regular Circus Fun of 1910 and its Triumphant Tour of the United States with the Biggest Independent Show Ever Organized."

In bold display so that it cannot be missed is printed the statement: "This Day and Date only bargain Circus Day; General Admission 25 cents." The reduction of price is one of the several schemes of the Denver outfit to draw patronage from the Ringling shows when there is close competition. All over the literature the fact that the Ringlings operate a trust and the Sells-Floto show is independent, is displayed.

LATE IN CIRCUS BILLING.

The Barnum & Bailey Circus is due to take possession of Madison Square Garden March 21. The first four days of that week will be devoted to getting the big amusement place in readiness and on Thursday evening a full dress rehearsal will be given, the show opening on Friday. Up to Wednesday of this week not a strip of circus paper had made its appearance in New York. Last year the Ringling Circus started to bill ten days before the opening date, but it is said that this season the preliminary advertising will not commence until a week before the opening.

FOREPAUGH SELLS IN MAINE.

Circus dates are commencing to leak in from the various towns where the first of the advance agents are closing contracts. This week it became known that the Ringling Bros.' property, Forepaugh-Sells Show, will tour through Maine early in July.

The dates will be: July 2, Bangor; 4, Lewiston; 5, Waterville; 6, Bangor; 7, Augusta; 8, Bath.

Last season the circuses, excepting Frank A. Robbins' and a few of the smaller wagon shows cut Maine from the routes for some unexplained reason. Robbins made a dozen of so highly profitable stands in the State and this probably led to the Ringlings' plan to get in. The Forepaugh-Sells outfit is to be in the east during June, having, as already announced in VARIETY, contracted for New York City under canvas for June 13. The information which comes from Maine has it that after the "down east" trip the Forepaugh-Sells show will jump into the middle-west.

Matter supplied by the Ringling agent to the Maine newspapers is to the effect that the show would be "transported on nearly 100 cars." The Ringling Bros. Circus, the biggest of the shows, has only 80 cars this season.

Dayton, O., March 9.

The Two Bills' show is being contracted to exhibit here June 8. A permit for that date was taken out at the Mayor's office this week. The local circus season will open here April 27 with "101 Ranch," Eddie Arlington having beaten the Barnum-Bailey show into Dayton by three weeks. The "Big Show" is due May 19. Contracts with the local billposters indicate that the entry of the three shows within so short a period will be the occasion of a lively billing war, with the preliminary honors going to the Miller-Arlington outfit.

ENGLISH SHOWS DISAPPEARING.

According to Ortho Twigg, a veteran of the English circus ring, who is in New York in charge of the Hippodrome midgents, the big top in the British Isles is almost a thing of the past. When he left London, said Mr. Twigg, there were only two shows which intended to go on tour this summer. One is the Sanger outfit.

The opinion seems to prevail that low priced admission in the English music hall galleries is responsible for the falling off in the number and size of tented shows in that country.

The paraphernalia of the midgents arrived in New York Tuesday on the Minnetonka and rehearsals will commence the end of this week. The diminutive artists will remain at the Hippodrome until it closes for the summer and will then sail to become a feature of the Brussels Exposition.

Lew Dockstader and his minstrels will join the membership of the "big top" brigade this spring when he will tour in the south under canvas. He is under the Shubert management, and there are no theatres open to him in that territory.

The Apollo Trio, an acrobatic turn working in bronze left Europe on Wednesday to join the Big Show at Madison Square Garden. Marinelli booked the act.

FIGHTING FOR STANDS.

The Association Billposting companies in New York are making active warfare upon the independent plant of C. E. Sullivan & Co., in which "Big Tim" Sullivan is said to be interested. Only a few days ago the New York Billposting Co., succeeded in getting the stand at the southeast corner of Broadway and 59th Street, after successfully bidding against the Sullivan Co. The consideration for the location is reported at \$10,000 a year.

The Sullivan concern is more than two years old, and it has gathered in a large number of important stands and does business with many of the New York theatres. The Ringlings did not employ their space last year and the billing of the Madison Square engagement was more or less crippled thereby.

A committee of the boss billposters are now formulating a decision as to whether the Barnum-Bailey Circus may be billed on Sullivan stands. The decision will be important. If they decide against letting the Sullivans have Barnum-Bailey business, the Ringlings cannot use those stands without being barred from Association service throughout the country. On the other hand lack of the Sullivan boards will hamper the billing service for the Big Show's New York date.

Rye, New York, is to have an amateur circus during the second week in May. Local society people will take part. The event will take place in the Rye School for Riding and Driving which has capacity for 2,500. The proceeds will go to a local charity.

Philano, the last of the trio of Wild Men of Borneo lives in Waltham, Mass. Waino, his partner died four years ago and last week Hanford A. Warner, who managed the "Wild Men," died. Philano is 90 years old. In 1860 the two, Waino and Philano, toured with the P. T. Barnum show and continued with that organization for many years.

Some of the employees of the old Cole Bros.' Show have placed themselves for the coming season as follows: Capt. A. S. Englehart, with Gollmar Bros.; H. B. Craig, with John Robinson and Bert Carroll and Chas. Herman, with the Wallace-Hagenbeck Shows. Viola Stirk and the Delmead Family will appear in the performance of the last-mentioned show.

It transpires that Edward Arlington was in negotiation for the use of Manhattan Field either before or after the Sells-Forepaugh date, week of June 15, but concluded finally that the Badheads who could see the performance of "101 Ranch Wild West" in its open arena would number more than he could pack into his capacity.

Paula Peters, who had a riding act with a monkey for a jockey, and had been booked through the Marinelli agency for the Ringling Show, will not come over, the monkey having died in Europe last month.

Cottrell-Powell sails from the other side tomorrow (March 12) on the Pretoria to join the Ringling Brothers shows. He holds Ringling contracts for two seasons.

300 THEATRES.

(Continued from page 3.)

New Bijou, Dubuque, Ia.	Folly, Oklahoma City, Okla.
Majestic, Cedar Rapids, Ia.	Princess, Wichita, Kan.
Travitt, Chicago, Ill.	Grand, Pueblo, Col.
{Kedzie, Chicago, Ill.	Orpheum, Leavenworth, Kan.
{Gale, So. Chicago.	Star, Chicago.
{Bijou, Decatur, Ill.	Haymarket, Chicago.
{Gale, Springfield, Ill.	Columbia, Milwaukee.
Family, Lafayette, Ind.	Empire, Milwaukee.
Majestic, Kalamazoo, Mich.	{Garrick, Ottumwa, Ia.
Bijou, Battle Creek, Mich.	{Garrick, Burlington, Ia.
{Bijou, Jackson, Mich.	Lyric, Danville, Ill.
Majestic, Ann Arbor, Mich.	{Family, Rock Island, Ill.
{Mich.	{Family, Davenport, Ia.
Jeffers, Saginaw, Mich.	Orpheum, Champaign, Ill.
Bijou, Flint, Mich.	{Family, Clinton, Ia.
Bijou, Bay City, Mich.	{Family, Moline, Ill.

WILLIAM MORRIS, INC.

(Chicago.)
Metropolitan, Grand
Forks, N. D.
Fargo Opera House,
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Linden, Chicago.
Juliet, Chicago.
President, Chicago.
Hippodrome, Zanesville, O.
Majestic, Portsmouth, O.
Avenue, E. St. Louis, Ill.
American, Davenport, Ia.
Bijou, Jacksonville, Fla.

INTERSTATE CIRCUIT.

(Chicago.)
Majestic, East St. Louis, Ill.
Aldome, Chattanooga, Tenn.
Orpheum, Savannah, Ga.
Majestic, Columbus, Ga.
Majestic, Montgomery, Ala.
Majestic, Little Rock, Ark.
Majestic, Ft. Worth, Tex.
Majestic, Dallas, Tex.
Majestic, Houston, Tex.
Majestic, Jacksonville, Fla.
Majestic, Charleston, S. C.

GUS SUN CIRCUIT.

(Springfield, O.)
Hamilton, O.
Springfield, O.
Muncie, Ind.
Indianapolis, Ind.
Canton, O.
Wheeling, W. Va.
Steubenville, O.
Lima, O.
Toledo.
Richmond, Ind.
Zanesville, O.
E. Liverpool, O.

FRANK Q. DOYLE.

(Chicago.)
Rush Temple, Chicago.
Comedy, Chicago.
Crystal, Chicago.
Lyceum, Chicago.
Pekin, Chicago.
Wilson Avenue, Chicago.
Apollo, Chicago.

FEIBER, SHEA & COUTANT.

(New York.)
Empire, Hoboken, N. J.
Empire, Paterson, N. J.
William Penn, Phila.
Bliss, Baltimore (occasionally).

LOEW ENTERPRISES.

(New York.)
Royal, Brooklyn.
Columbia, Brooklyn.
Lyric, Brooklyn.
Grand Street, N. Y. City.
Criterion, Brooklyn.
Lincoln Square, N. Y. City.

(It is to be noted that these houses are "split weeks." It is a rare occurrence for these theatres to play a turn costing \$300, although there are plenty of records showing acts costing between \$200 and \$250. The houses which follow are formerly of the cheaper grade Star & Havlin bookings. They play full week engagements, although the cost per turn is about the same as the "split weeks" around New York.)

Baker, Rochester.	Globe, Chicago.
Empire, Pittsburg.	Independent.
Heuck's, Cincinnati.	Howard, Boston.
Cleveland, Cleveland.	

To this list might be added about twelve houses on each of the two burlesque wheels, which pay as high as \$1,000 or more (in special cases) for "added attractions." The Western down are booked through James H. Carlin and the Eastern through Joseph Weber, both taking attractions from the lists of the United Booking Office.

UNITED BOOKING OFFICES.

Family Theatre Department.
Lyceum, Stamford, Conn.
Montauk, Passaic, N. J.
Auditorium, York, Pa.
Orpheum, Williamsport, Pa.
Sterling Opera House, Derby, Conn.
Grand Opera House, York, Pa.
Slater's, Pottsville, Pa.
Orpheum, Carlisle, Pa.
Taunton Opera House, Taunton, Mass.
Bates' Opera House, Atchboro, Mass.
Seaside, Hartford, Conn.
New Portland, Portland, Me.
Music Hall, Lewiston, Me.
New Gem, Bangor, Me.
Gayety, Bangor, Me.
New Gem, Montpelier, Vt.
Jem, Manchester, N. H.
Waterville, Me.

INDEPENDENT BOOKING AGENCY.

(New York.)
Bridgeport, Conn.
Holyoke, Mass.
Fall River, Mass.
Lynn, Mass.
Brockton, Mass.
New London.
Lancaster, Pa.
Elmira, Pa.
Shamokin, Pa.
Lebanon, Pa.
Williamsport, Pa.
Providence.
Chelsea.
Waltham.
Cambridge.
Ranger.
Portland.
Malden.
Seaside Temple, Boston.
Haltax.
St. Johns.
Haverhill.
Lowell.
New Bedford.
Tarrytown.
White Plains.
Tremont, Bronx, N. Y.

WALTER F. KEEFE.

(Chicago.)
Bijou, Lansing, Mich.
Garrick, Flint, Mich.
Calumet, South Chicago, Ill.
Orpheum, Rockford, Ill.
Grand, Madison, Wis.
Crystal, Milwaukee, Wis.
Bijou, Oshkosh, Wis.
Unique, Sheboygan, Wis.
Ida, Fond du Lac, Wis.

NEW ACTS.

(Continued from page 17.)

ent drop at the back remains. The curtain drops slowly at the end of the selection. The Circle audience gave the turn its utmost approval Saturday evening. It has novelty and the music is acceptable. The two men have altogether too much dialog. Just enough talk to cover up the change from instrument to instrument would serve infinitely better. However, the act should get along nicely on the "popular" time anywhere. *Rush.*

May and Lily Burns.
Musical and Singing Act.
15 Mins.; Full Stage.
Lincoln Square.

Piano, 'cello and hand-bell playing constitutes the instrumental portion of this act, two duets with piano and 'cello accompaniment diversifying the routine. The young women make particularly good headway with the hand-bell playing and wisely save it for the finale. They provided a specialty which secured sincere applause on the night the act was seen, and they look fit to travel along the "small time" pathway without much interruption.

Harry Bloom.
Singer.
15 Mins.; One.
23d Street.

For all his appearance indicates to the contrary, Bloom has been singing illustrated songs. His dressing is not attractive, and he has no animation, habits possibly acquired by singing in the dark. He has an agreeable voice, however, and in combination with a partner, might work out a vaudeville act. With so much small time available these days the possession of a voice is sufficient foundation for a turn of some sort. *Rush.*

OUT OF TOWN.

Frank Tinney.
Monolog.
22 Mins.; One.
Majestic, Chicago.

If dancing to his own piano playing be excepted, Tinney has an act which is absolutely new, a departure from offerings in blackface and a specialty which for originality, quaintness and laughter producing qualities should land him on the front seat at headliner's roll call. He does not tell a joke, limits his stories to actual necessities in scoring the point which he aims to attain, and in method and manner seems almost oblivious to the audience before him. He strolls around, communing with the leader, stage hands and trap-drummers, and deports himself with a careless demeanor which smacks more of passing time pleasantly for himself than of "doing an act." His methods are simplicity itself; his style is apart from any other entertainer in "one," and if he can get his act to Broadway without the vivisectionists beating him there with parts of it, there will be something for the "tired business man" to sit up and notice. The Majestic audience was with him from the jump Monday afternoon, laughing with him and at him, revelling in their opportunity to enjoy wholesome fun, and watching with eager

interest for what folderol he was going to perpetrate next. Vaudeville needs Tinney to paddle and play for its delight; he can bring laughs from the most sated follower of light diversion without one iota of suggestiveness, double meaning or rough-house method. If his patter fails, if his jolly and jest with the musicians don't start things for the overfed vaudeville devotee, his "Miserere" finish on the Scotch bag-pipes will turn the trick or Mr. Auditor needs medical attention. Tinney is the one best laughter bet in this neck of the woods. *Walt.*

Lora.
"The Human Bird" (Mind Reading).
12 Mins.; Full Stage; Close in One.
San Francisco.

Lora, "The Human Bird" (representing a parrot), is a novelty, but not a big one. To Lora's clever mimicry belongs the success of the opening, consisting of the old "mind reading." "Papa," as "Lora" calls him, passes through the audience, always keeping far down front, and makes the usual request for articles which are placed in a box that he carries, asking his questions of Lora in a loud tone, a mixture of German and English. The code used is so palpable it is laughable, for instance, "What is the shape of the article?" ending with an oval motion of the box the answer coming back "Oval." Time for catching the wig-wagged signals is cleverly filled in by Lora on her perch, who keeps up a continual line of patter between her various answers. A shot fired at the bird causes the plumage to fall away, exposing Lora inside. The second part is cleverly done, and was highly appreciated. A drop covered with figures is displayed. Lora, blindfolded, is seated at one side, "Papa," passing through the audience with a set of numbered cards, one being selected. Lora reads off a set of 8 to 10 figures opposite the selected number without a moment's hesitation, concluding by calling off backward and forward twelve sets. As a display of memory it proved remarkable and scored heavily. *Fountain.*

Hobson and Deland.
"In Buffalo" (Farce).
15 Mins.; Full Stage.
Young's Pier, Atlantic City.

Irene Hobson and Charles Deland have in "In Buffalo" as funny a farce sketch as ever seen here. Both are competent artists and well fitted for the characters they play. Miss Hobson has a good figure, and her curves are shown to advantage by the frock she wears. Deland is an excellent comedian, and his laugh is contagious. The action takes place in a hotel parlor. Miss Hobson is expecting a new leading man for her stock company to meet her there so that she may give him a trial. Deland has been left a fortune by an eccentric uncle, whose will stipulated that he marry within a year. Only three hours of the time allowed remain, and he has come in response to a letter following his offer of marriage. She believes him to be the new leading man, however, and before things are straightened out many funny situations occur. There was not a dull moment. With its sure-fire comedy this act should score on the big time. *I. B. Pulaski.*

Hal Stephens.
"Reveries" (Protean).
25 Mins.; Full Stage (Special Sets).
Young's Pier, Atlantic City.

Hal Stephens, for the last five years producing for B. C. Whitney, re-entered vaudeville on Monday with the most pretentious protean act yet seen here. No expense has been spared in the settings and electrical effects, and nothing better in the way of surroundings could be wished for. The act opens in "two," showing the library of a home. Mr. Stephens enters, picking up a book, "Reveries of an Old Stage Door Keeper." He reads that "after all, the good plays were the old plays of long ago," and falls asleep. The drop rises upon him as Rip Van Winkle. The setting won instant applause, and the characterization was very clever. He quickly appeared again in "two" and gave a black-face monolog, sending over several good "gags." Showing a Venician night scene which gave details (stars and water), he rendered a good "Shylock." Next came a very clever bit as Weber and Fields in which a dummy was used. The last character was that of "Faust." The setting for this was, perhaps, the biggest. The electrical effects proved very effective. The finish found him back in evening clothes asleep in his chair. The act was greatly appreciated here, and "Reveries" should prove to be one of the novelties of the season. *I. B. Pulaski.*

Ten Brooke and Henry.
Talk and Songs.
21 Mins.; One.
Young's Pier, Atlantic City.

Jim Ten Brooke was of Dooley and Ten Brooke. He has joined with Harry Henry, who is a good singer. Ten Brooke takes care of the comedy. He uses a slight German accent and his make-up is eccentric. After a funny parody they have "gags." While some were not new they won laughs. When Henry sang a few bars of a sad song he used to sing Ten Brooke began crying. It was funny, and put the house in an uproar. Henry then scored with "Old Grey Bonnet," sung too slow, however. The finish was another humorous number. *I. B. Pulaski.*

Sig. Luciano Lucca.
"Double Voiced" Soloist.
10 Mins.; One.
Majestic, Chicago.

Sig. Lucca is credited on the program with an American debut. He was at first received by the Majestic audience Monday matinee with murmurs of derision, for in his brief opening song he displayed only his "soprano" tones. This attitude was changed through his subsequent selections, and his final, "The Garden of Roses" (rendered in English with a distinct dialect), brought enough applause to cover for three bows. He is billed as possessing a soprano and baritone voice, but as is the case with most male singers, his high notes seem to be falsetto. In some of his selections he uses both pitches in negotiating trills, runs, cadenzas and all sorts of twists which the artistic singer is able to give to the voice. He dresses well, but being rather small of stature does not make an imposing appearance. *Walt.*

Johnny Small and Co. (3).
Songs and Dances.
10 Mins.; One.
Warburton, Yonkers, N. Y.

A boy and two girls are very clever entertainers. They first appear in stunning seashore costumes, then in automobile apparel, blue dusters with white trimmings, singing several songs. They also dance. *Oris.*

Sam Edwards.
Monolog and Songs.
15 Mins.; One.
Masonic Temple, Washington, D. C.

Sam Edwards, late of the Three Musketeers, and who retired from the "Tiger Lilies" Co. last week, made his debut in vaudeville Monday. He has a nice tenor voice and his singing was appreciated. Edwards gave several imitations which pleased. The act is rounded out entertainingly by a couple of songs and a race track recitation. *Billy Bowman.*

"SEASIDE CIRCUIT" UP AGAIN.

It has been settled that William Masaud will manage the Brighton Beach Music Hall the coming summer, playing vaudeville secured through the United Booking Offices, which will also supply the opposition house at the Beach, Dave Robinson's Brighton Theatre.

The report of a "seaside circuit" has cropped up again, the members to be Mr. Robinson, Patsy Morris (Morrison's, Rockaway Beach, and Ben. Harris (Young's Pier, Atlantic City). All book through the United.

The claim is made for the "seaside circuit" that three weeks may be given to one act in the hot spell, with the ocean in sight all the while. Many acts are expected to be willing to reform for the time, and the mutual advantage is to the manager that for the purpose of securing continuous work for three consecutive weeks, acts will "listen" to a slight deduction with but trifling transportation to consider.

CASEY IN ADVERTISING.

Pat Casey became interested in "The Autochrome" this week, when an agreement was signed by the agent to place the advertising device upon the market. A great many theatres have been agreed with to show the Autochrome, it is said.

The Autochrome was first discovered by William L. Lykens, now of the Casey Agency. A series of prettily colored slides are thrown upon the sheet before the performance commences and during intermission. Each carries a design of an advertisement, sketched attractively, and it is expected the Autochrome will prove an interesting diversion for an audience, while returning revenue to the theatre.

Large advertisers have evidenced a liking for the proposition, it giving a showing of the name of their goods to an enormous number of people weekly. The Autochrome may be adapted in the advertisements to any theatre.

Recently the mother and aunt of T. Nelson Downs, the palmer, died at the same hour. Mr. Downs' mother's death occurred in Marshalltown, Ia., his aunt (his mother's sister) expired in New York City.

BRIGHT EYES.

Joe M. Gaite has followed the success of "Three Twins" with "Bright Eyes" by the same authors. Charles Dickson wrote the book; Otto A. Hauerback the lyrics and Karl Hoschna the music. In "Three Twins" Mr. Hoschna's music made the piece so well known it enjoyed a long run in New York. Outside of "Bright Eyes" in the piece of that name, all the telling music and songs have been furnished by Cecil Lean and Florence Holbrook, heavily featured with the production.

Taking from their latest act presented in vaudeville the two best numbers it had, "Mrs. Casey" and "Fan, Fan, Fan," Miss Holbrook who sings the former tears off the hit of the evening with it, while immediately after Mr. Lean is a close second in the musical department with the baseball number.

The cast of principals is not an important one. In fact, other than the two well known leaders, there's no one with a familiar name, possibly excepting Walter Law and Arthur Conrad. Mr. Conrad is a coachman, and in the second act, an extremely well laid setting of a stable's interior, he did a little with a light song and dance. Vera Finlay has a deal to attend to in the second portion, along with Percy Lyndal, who is her aged stage husband. Miss Holbrook is the better half of Mr. Lean, in the show as well as when not making believe. Mr. Lean is an author; his wife a prima donna. The author has written a piece he would like to see on view. Hunter-Chase (Mr. Lyndal) has a liking for the actress while his wife thinks well of the author. They meet in separate couples at the Hunter-Chase stable to "go over" the manuscript. There is a sectional loft above. The author and the "angel's" wife rehearse in the loft, a la "Her First Rehearsal." A somewhat more brief exposition of the same vaudeville act is given below by the other couple. The comedy happens as each duo dodges up and down stairs at the opposite ends of the loft. Mr. Lean disguises himself, the coachman commences, to wash the carriage into which he and his wife have jumped and the not unusual farcical complications are brought to an end.

It is not so funny as the laughs at the New York Theatre from a fair sized audience might indicate. It is too burlesque. The entire show is but a few notches above the first class burlesque show. This uplift is given it by Mr. Lean particularly. His work, infectious laugh, combined with the likable presence and general good impression created by him, does ever so much for Mr. Gaite's latest.

The settings in the first and second acts help some. The setting for the third is almost a duplicate of the third scene in "A Yankee Prince."

The costuming is about conventional. There are thirty girls, seldom changing costumes. "The Bright Eyes" song is employed as a "strain" during the show and sung or whistled so often that one believes the selection is being "plugged."

Mr. Lean and Miss Holbrook, who evidences improvement in every way whenever seen, are at the head of a nice entertaining performance as it is now. It's just entertaining. Had Lean and Hol-

brook better support, Mr. Gaite would have a better show.

However the show is quite likely to look very good in the out of town theatres. *Sime.*

YANKEE DOODLE GIRLS.

As far as a laughing entertainment goes, T. W. Dinkins has done rather well in the "Yankee Doodle Girls," and as to cleanliness he goes a mile ahead of the general average of companies which have visited Miner's Eighth Avenue this season.

There is a certain amount of innuendo—brutal Eighth Avenue innuendo, at that—but the shameless extremes of indecency are notably absent. Outside of a few double entendres in the first part the only detail that could give offense was the exceedingly disagreeable action of a dirty tramp in the airship scene during the burlesque. This was far from being funny and could be eliminated with little or no trouble.

Following the accepted Dinkins method pink tights form the basis of costuming. The girls start out with the fleshings in evidence, and they remain on view to greater or lesser extent throughout. A bathing costume early in the first part was the limit of exposure. In this there appeared an enormously fat girl who contributed more to the fun than any of the comedians. She took the "joshing" of the audience in good part and her every appearance meant a hearty laugh.

Sadie Husted is both the leading woman and principal boy. She is of ample figure but does not disclose her wealth of curves until the finale of the first part and then only in part. In "The Rose" song during the burlesque, however, she comes forward in brown tights and then Sadie was mightily popular with the boys. In the early part she sang "You're the Boy for Me," making it a very obvious "audience" number. For the rest she was involved with the comedians in polite dialog, all of which scored reasonably well.

Julia Seyon was by long odds the best dressed woman in the outfit. She made several changes in the first part, beside an expensive looking frock that disclosed itself in her olio number (The Seyons). Jennie Gladstone is an artist's model, posing during the first part, in a curtained niche back stage. She wears a white union suit, and looks better in that costume than in any other that could be devised, Jennie being built along trim, satisfactory lines. She handles dialog gracefully and has one of the best voices in the company. It was in this department that Miss Seyon fell down. Her tones are harsh and jarring, and she should not be permitted to sing solo. In combination with one or more other voices her singing is not too disagreeably audible.

As against the three principal women there are seven comedians, a scheme that does not recommend itself particularly. Harry S. Seyon is the Irishman, and Sam Hawley the German. Having the dialect parts, the lion's share of the "fat" comes their way. They both do well, although none of the comedians is permitted to force himself at the expense of the others.

"The Wooden Venus," the title of the first part, suggests by its name just what it is, a collection of burlesque material

having an artist's studio for a setting. Harry Hearn is the sculptor, in this case a Frenchman with an ardent disposition. To him come the wives of the two comedians to pose. The husbands follow, and this situation makes the basis for a farcical plot.

There is no plot to the burlesque. Hearn, a grotesque tramp (not the one referred to before) and Seyon undertake to manage a "seeing New York airship," and the comedy arises from the various passengers who appear. Musical numbers are plentifully interspersed with costume changes that are diverting if they are not elaborate. The numbers were uncommonly successful at the Eighth Avenue, and the encores were in almost no case forced on the strength of meagre applause.

Miss Husted opened the olio with a short series of songs and won approval. She has a genial way and is an adept at "jollyng the boys into good humor."

Collins and Howley put over an agreeable singing and dancing turn. Wearing evening clothes, they ran through a good routine of hard shoe stepping with an occasional song and a medley to the air of which they danced. They went very well. Jos. Dixon and Harry Hearn are using Matthews and Ashley's "A Smash-up in Chinatown." Hearn does not follow Ashley's Hebrew, making up with red nose and grotesquely plastered paint on his face. The straight and parody numbers are not worked so prominently as in the original, Hearn getting his comedy out of knockabout. The pair handled the sketch most satisfactorily.

Parodies and talk of the right sort made up the offering of the Seyons, and Robinson and LeFavor closed with acrobatics, barrel jumping and comedy knockabout.

All in all "The Yankee Doodle Girls" put over an average entertainment. It will not gain place with the top notchers of the Wheel, but it ought to support business at a fair average. *Rush.*

PROPOSED THEATRE HELD UP.

Youngstown, O., March 9.

Youngstown and New York capitalists are interested in a new theatre and hotel proposition for this city. A site has been optioned in Champion, between Boardman and Front Streets, one block from the Park and Princess theatres.

It is planned to erect on the premises a five-story brick hotel with a lobby leading back to a vaudeville theatre which will seat about 1,200. Application has been made for a building permit, but the plans submitted were not approved.

NEW "HIT-EM-IN-THE-HEAD."

Frederic Melville, the promoter, and owner of "Moto Girl," is importing a new amusement side show for "Dreamland," Coney Island, this summer.

It is called "The Mimic Rink" and a variation of the old "hit-him-in-the-head" ball-throwing game.

Several life-size automatons, fashionably dressed with the men wearing high silk hats, skate in and out of a rink about twelve feet wide. The fun is the attempt to knock the silk hats off with balls.

Mr. Melville will probably dispose of the foreign made concession to out-of-town resorts.

ALHAMBRA.

There isn't a reasonable doubt but that the bill at the Alhambra this week has pleased the audiences twice daily. The second half outshone the first section Monday evening. This was occasioned somewhat by the arrangement which brought three long acts together towards the ending of the first part.

In the second half The Three Keatons started the ball going with a whirl. Joe Keaton with his "He's got to behave" and slam-banging of his son, "Buster," gave a double-quick. The laughs then commenced, though less boisterous, were held up by Flanagan and Edwards (New Acts). Harry Bulger (New Acts) followed, and the show reached to a neat stop with the Marnello-Marnitz Troupe of acrobats, an original Hippodrome act, containing three of the best formed and best looking foreign women seen around here for a long while. The women's star trick is the Stein-Erette, with an added variation or so. The lone man takes his share well.

The dexterity or expertness with which Joe Keaton handles "Buster" is almost beyond belief of studied "business." The boy accomplishes everything attempted naturally, taking a dive into the back drop that almost any comedy acrobat of more mature years could watch with profit.

Joe Keno seems to have revived "The Blonde Typewriters." Keno is working hard and fast, keeping the girls up to his pace. In his acrobatic soft shoe dancing Keno scored a big individual success, and right after, at that, a couple of the usual wooden shoe buck and wing fellows, Ryan and White.

Ruby Norton now seems the leader of the Gus Edwards bunch. She is a pretty girl, works well with Keno in their duet dance, but when behind the typewriter has too much "soubrettish stuff" for respectful attention. If Ruby would leave that fool soubrette thing alone, there's no telling what she might do, with a little less abstraction. A cute little blonde with a kid voice, and a couple of strange girls are new in the act. They fit in well enough, though the caption of "The Prettiest Girls on the Stage" is not literally true. With Keno, however, the act is ever and ever so much improved since its last showing at Hammerstein's.

Lester, the ventriloquist, recorded a huge success for himself, though he held the stage too long, which seems to be his failing. Ten minutes off Lester's present act would do it the world of good.

Closing the first half Violet Black and Co. with "In the Subway" also proved a laughter making act, though the comedy is begotten in ways far from legitimate. The ticket chopper is responsible for most of the laughs. There's no reason why he should make up as a Hebrew comedian unless he intends playing the character. A great deal of the sketch proved laughable to a majority of the Alhambra audience, including the crawling of three people towards a pocketbook, without rhyme or reason, and very, very far-fetched "humor." Through force of circumstances, perhaps, the setting is reversed upon the stage.

Lopez and Lopez opened the show (New Acts). *Sime.*

The Friars will tender a dinner to Geo. M. Cohan at the Hotel Astor April 3.

COLONIAL.

A good, fast entertainment is the offering at the Colonial this week. Those who insist that lightness is the essence of vaudeville might take exception to the arrangement by which the Morati Opera Compagno, singing a series of rather heavy selections, and Lionel Barrymore's new sketch, "The White Slaver" (both New Acts), came close together toward the close of the first part. Claire Romaine, however, separated the two, and this went a long way to brighten up that portion of the program.

Lightning Hopper, comedy cartoonist, opened the show. Hopper has the knack of bold sketching. His heads disclose themselves in a few slashing strokes, and the essential details to complete the subjects develop almost as quickly. There is no laborious filling in of detail, and the cartoonist puts over an unusual number of sketches in a short time, which makes for rapid action.

Evans and Lee have a short dancing turn. They make no costume changes, but show an excellent and well varied line of stepping. Not a few of their steps are novel and the execution is smooth.

Three costume changes and five songs, including "I 'Aven't Told Me Mother," made up Miss Romaine's turn. The new selections jingle along nicely, and the house on Monday accepted Miss Romaine as an established favorite, joining in the choruses with the greatest of good will.

Loie Fuller's "Ballet of Light" was a fair applause winner. The stage effects are undeniably beautiful, and her half dozen of young girls graceful dancers. It does seem, though, that the gauze drop in "one" should not be lowered with the lights on. It has a home-made appearance in the first place, and beside is a mechanical part of the act which should be concealed as much as possible. If an olio drop were lowered and the gauze affair let down behind it out of sight it would be better.

The Kaufmann Brothers, blackface singers and comedians, opened the second half, drawing down the hit of the show. The boys have splendid voices, getting an encore for their first number on the strength of the excellent music. The "coon opera" is a laughable bit, and the final number, "Cherri-birri-bi," took them off in excellent shape. The brothers work every minute they are on the stage, and mighty little fails to score.

Fred Duprez was next to closing, no soft spot for a singing monologist with no considerable following. He did remarkably well, the audience insisting upon an encore which came in the form of a comedy speech. Songs and talk make up the bulk of the turn. The talk is new and bright, although there are bits to which the "new" does not apply. Still Duprez can say with Nat Wills and, indeed, does say) "What's the use, the old ones go better than the new." Duprez slips from point to point in his talk without having to throw the "gags" in the faces of his auditors. Hassan Ben Ali's Arabs closed the show with their highly interesting whirlwind acrobatics. *Rush.*

Lester will play at the Colonial next week instead of the Greenpoint as billed. The Eight Madcaps go over to the Brooklyn house instead.

BILLS NEXT WEEK.

NEW YORK.

COLONIAL.
Deuman Thompson and Co.
"La Petite Revue."
Loie Fuller.
Charles Leonard Fletcher.
Three Leightons.
Bowers, Walters and Crocker.
(Others to fill.)

ALHAMBRA.
"Paris By Night."
Futurity Winner.
Liddle Cline.
Matthews and Ashley.
Stanley and Morris.
Musical Gordon Highlanders.
Mania Troupe.
Palfrey and Baton.

BROOK.
"Dinkelspiel's Christmas."
Williams and Van Alstyne.
Clifford and Burke.
DeMont Trio.
Bradlee Martin and Co.
Six American Dancers.
Harry B. Lester.
Rayno's Bull Dogs.

ORPHEUM.
Gertrude Hoffmann.
Violet Black and Co.
"Cadets De Gascogne."
Kaufmann Brothers.
Fred Duprez.
Lopes and Lopes.
GREENPOINT.
Simon & Gardner.
Claire Romaine.
Camille Trio.
Fortune Bros.
John Birch.
Grest Lester.
Ferrell Bros.
Connolly and Webb.

FIFTH AVENUE.
Mrs. Patrick Campbell.
MAJESTIC.
Elbert Hubbard.
Zertho.
Dan Burke and "Wonder Girls."
Lillian Herlein.
Little Billie.
Carpenter, Grady and Co.
Four Floods.
Clement De Leon.
Crouch and Welch.

KEITH'S.
Mrs. Eva Fay.
Jack Wilson.
Hassan Ben Ali's Arabs.
Griff.
Galletti's Monkeys.
Stuart.
Mignonette Kokin.

ORPHEUM.
Wm. H. Thompson and Co.
Tuscan Troubadours.
Mary Norman.
Maxim's Models.
Calcedo.
Henry Clive.
White and Simmons.
Saona.

PROCTOR'S.
Annette Kellermann.
Frank Morrell.
Van-Dieman Troupe.
Hoey and Lee.
Alpha Four.
Hal Reid and Co.

COLUMBIA.
Seligman and Bramwell.
4 Fords.
Howard and Howard.
Palace Girls.
Two Bobs.
Frank Stafford and Co.
Fredericks Raymond Trio.
Carmen Troupe.
Herring-Curtiss Aeroplane.

INDIANAPOLIS.
GRAND OPERA HOUSE.
"Circumstantial Evidence."
Mlle. Blanca and Co.
Haines and Vidoq.
Violet Allen and Co.
2 Arkansas.
Ballerini's Dogs.

MAJESTIC.
Elbert Hubbard.
Zertho.
Dan Burke and "Wonder Girls."
Lillian Herlein.
Little Billie.
Carpenter, Grady and Co.
Four Floods.
Clement De Leon.
Crouch and Welch.

KEITH'S.
Mrs. Eva Fay.
Jack Wilson.
Hassan Ben Ali's Arabs.
Griff.
Galletti's Monkeys.
Stuart.
Mignonette Kokin.

ORPHEUM.
Wm. H. Thompson and Co.
Tuscan Troubadours.
Mary Norman.
Maxim's Models.
Calcedo.
Henry Clive.
White and Simmons.
Saona.

PROCTOR'S.
Annette Kellermann.
Frank Morrell.
Van-Dieman Troupe.
Hoey and Lee.
Alpha Four.
Hal Reid and Co.

Homer Lind and Co.
Raymond and Caverly.
Edna Luby.
Redford and Winchester.
La Valera.
Howard.
(1 to fill.)
HAMMERSTEIN'S.
Lionel Barrymore and Co.
Annabelle Whitford.
Princess Rajah.
White and Stuart.
Barry and Wolford.
Sharp and Turk.
Masella and Taylor.
Howard Troupe.

AMERICAN.
"After the Opera."
Montgomery and Moore.
Four Nightons.
Cliff Gordon.
Nicholson and Norton.
Hathaway's Baboons.
Beale Leonard.
Harper-Smith Trio.
Tom McGuire.
Larola and Assistant.

PLAZA.
Karno Comedy Co.
Four Mortons.
Nellie McCoy.
Mosher, Hayes and Mosher.
Mignon.
Clivette.
Hallen and Hayes.
Azard Brothers.
Busse's Terriers.

FULTON.
Empire City Four.
Hope Booth and Co.
William A. Dillon.
Emmett DeVoy.
Winsor McCay.
Caine and Odum.
Franklyn Gale and Co.
The Lombards.
Mamie Fenton.

CHICAGO.
Davis and Cooper.
AMERICAN.
Murphy and Francis.
The Mayvelles.
May Tully and Co.
Sam Stern.
3 Dumbos.
Bransby Williams.
Fields and Lewis.
The Le Pages.
(One to fill.)

BOSTON.
(Others to fill.)
AMERICAN.
"Ma Gonne."
Willis Holt Wakefield.
Henry Lee.
Post and Russell.
Royal Polo Players.
Katherine Miley.
(Others to fill.)

NEW ORLEANS.
AMERICAN.
Balloon Girl.
Terry and Lambert.
Heras Family.
Wilson, Franklin and Co.
Six Juggling Girls.
Warren and Brockway.
Folk and Folk.
(1 to fill.)

NEWARK, N. J.
Ryan and White.
Connolly Sisters.
AMERICAN.
"Consul."
Kara.
Hall and Earle.
Farley and Clark.
(4 to fill.)

CINCINNATI.
ORPHEUM.
Middleton, Spellmayer and Co.
McMahon and Chapelle.
McKenzie, Shannon and Co.
Robinson's Elephants.
Midgely and Carlisle.
Gray and Graham.
Livingstons.
Honey Johnson.

INDIANAPOLIS.
GRAND OPERA HOUSE.
"Circumstantial Evidence."
Mlle. Blanca and Co.
Haines and Vidoq.
Violet Allen and Co.
2 Arkansas.
Ballerini's Dogs.

MAJESTIC.
Elbert Hubbard.
Zertho.
Dan Burke and "Wonder Girls."
Lillian Herlein.
Little Billie.
Carpenter, Grady and Co.
Four Floods.
Clement De Leon.
Crouch and Welch.

KEITH'S.
Mrs. Eva Fay.
Jack Wilson.
Hassan Ben Ali's Arabs.
Griff.
Galletti's Monkeys.
Stuart.
Mignonette Kokin.

ORPHEUM.
Wm. H. Thompson and Co.
Tuscan Troubadours.
Mary Norman.
Maxim's Models.
Calcedo.
Henry Clive.
White and Simmons.
Saona.

VARIETY ARTISTS' ROUTES
FOR WEEK MARCH 14

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MARCH 13 to MARCH 30, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. E." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Adair Art Grand 801 Scoville Oak Park Ill
Adams Mark Knickerbocker B E
Adams Billy 39 Milford Boston
Addison & Livingston E F D No 3 Palmetto Beach Tampa
Abearn Chas Troupe Orpheum San Francisco
Abernas The 3219 Colo Av Chicago
Aiken Bros 284 Bedford Fall River
Aiken Edgar Hastings B E
Alberts Lee 14 Probel 111 Hamburg Ger
Alburtus & Millar Tivoli Sydney Australia
Aldines The 964 E 62 Chicago
Alexander & Bertie 41 Acre Lane London
Ali Hunter & All Claude Pl Jamaica N Y
Allen Leon & Bertie Apollo Chicago
Allen & Arnold Unique Des Moines Ia
Allen Joseph 422 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B E
Alpine Troupe 21 Keith's Phila
Alton & Arliss Girls Will Be Girls
Almora Helen Imperial B E
Alquist & Clayton 545 Bergen Bklyn
Alrous Zoeller Trio 268 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvaretta The Jersey Lillies B E
Alvins The 301 B Wash Springfield Ill
Alvin Bros Lid Liffers B E
Alvin Peter H Theatre Butler Pa
Alvin & Kenney Lady Buccaneers B E
Alvora & Co White's Gaiety Girls B E
American Cowboy Four Rice & Barton B E
Ames & Corbett 973 Gordon Toledo O
Amata Felice Borgere Paris France

AMETA

February and March.
FOLIES BERGERE, PARIS

Amsterdam Quartet Cort Chicago Indef
Anderson & Anderson 539 Dearborn Av Chicago
Anderson & Abbott Co 3966 Mogan St Louis
Andersons Four National Htl Chicago
Apdals Animals Temple Detroit
Ardell Lillian Big Review B E
Ardelle & Leslie 19 Broedel Rochester N Y
Armed Grace 810 Dearborn Av Chicago
Armstrong Geo Behman Show B E
Arnold & Riecky Hippodrome Huntington W Va
Arthur Mae 15 Unity Pl Boston
Athinson Harry 21 B 30 N Y O
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Maling Bag
Avery W B 5006 Forreaville Chicago

Banda La Velle Colonial Wilkinsburg Pa
Babe Griffin Dainty Duchess B E
Babe Clark Dainty Duchess B E
Bachelor Club, 264 W 133 N Y
Baker Chas Miner's Americans B E

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Permanent Address _____			
Temporary _____			
Week	Theatre	City	State

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Bowen Clarence Knickerbocker B R
Bowman Bros Hawthorn's New Bedford Mass
Boyle Bros Majestic Butte
Boynton & Burke Poll's Bridgeport Conn
Boys in Blue Anderson Louisville
Brady & Mahoney Keith's Phila
Brady Birdie Hastings B R

BRADY AND MAHONEY

Week March 14, Hudson, Union Hill, N. J.
Oh! Yon Pedersen Bros.

Breadon Joe Ethel Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennan Samuel N 2856 Tulip Phila
Brennan Lillian Miss New York Jr B R
Briant Romeo O Von Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Brinkley The 424 W 80 N Y
Brooks & Jeanette 861 West Bronx N Y
Brooks Harvey Avenue Girls B R
Brophy Alice Daisy Duchess B R
Brown Benj H Parlan Widows B R
Brown Bros Five B'way Gaiety Girls B R
Brown & Wilmet 71 Glen Malden Mass
Brown & Farlane King Edward Halifax N S
Brown Frank Irwin's Big Show B R

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS"
MARCH 14, COLUMBIA, BOSTON.

Brown Dick Brigadiers B R
Browning W B Conviets Sweetheart Co Indef
Browning & Lavan 886 Caidwell Av N Y
Bruce Alfred Sam Devere B R
Bruce The 128 W 22 N Y
Brunette Cycling Vanity Fair B R
Bruno Max O 160 Baldwin Minnra N Y
Brunwig Bros Mexico City Mexico
Bryant May Columbia B R
Buchanan Dancin' Four Commercial Hti Chicago
Buchanan Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Bunchu & Alger 2819 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4087 Harrison Chicago
Burns Harry Lyric Prince Albert Can
Burns & Emerson 1 Pl Boledind Paris
Burrows Travis Co 111 E 26 N Y
Butler May Columbia B R
Butler Frank Columbia B R
Barkhardt Chas J Town Talk B R
Burt Wm F & Daughter 133 W 45 N Y
Burling Bert Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Malden B R
Burton Courtney Reeves' Beauty Show B R
Byers & Hermann 3049 Paxton Rd Cincinnati
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byrne Gelson Players Matinee Girls Co Indef

Osado J A 4 Stone N Y
Oscar Franks Co 112 S Av Chicago
Osha Pauline Hastings B R
Oskedo Orpheum New Orleans
Cameron Ella & Co Bijou Racine Wis
Cameron & Gaylord 5966 Kennerly Av St Louis
Campbell & Parker 911 N 8 Vincennes Ind
Campbell Geo Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Central Magdeburg Ger
Campbell & Brady Hastings Show B R
Campbell Harry Irwin's Big Show B R
Candell & Carleton Majestic Davenport Ia

CARLIN AND CLARK

THE GERMAN COMEDIANS.
MARCH 14, ORPHEUM, EVANSVILLE.

Canfield & Kooper Ltd Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago
Carbery & Stanton 112 S Av Chicago

Cardowale Sisters 244 W 89 N Y
Carey & Stampe 824 42 Bklyn
Carle Irving 4208 No 41 Ct Chicago
Carlin & Clark Orpheum Evansville Ind
Carmen Helen 726 E 151 N Y
Casas Three Darlington Wis
Casmas & La Mar Box 247 Montgomery Ala
Caron & Faran 1238 24 N Y
Carters The 921 9 La Salle Ind
Cavert, Mable Sam Devere's Show B R
Carroll Chas Elka New Iberia La
Carson Mito 21 Majestic Evansville Ind
Carson Bros Folies Bergere Brussels Belgium
Castano Edward Watson's Big Show B R
Canton Willie Giner Girls B R
Carmen Frank 465 N 108 N Y
Carter Harret Reeves' Beauty Show B R
Carters The 921 9 La Salle Ill
Casmore Vic Behman Show B R
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio Anderson Louisville
Chailla Beverly & Chailla 824 Frankstown Av
Pittsburg
Champion Memie Wash Soc Girls B R
Chantrell & Schuyler 219 Prospect Av Bklyn
Chapin Benjamin Majestic Milwaukee
Chapman Sisters & Pick 1629 Millburn Indian-
apolis
Charleaine Stella Jersey Lillies B R
Chase Dave 90 Birch Lynn
Chase & Carina Princess Houston Indef
Obatham Sisters 419 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington
Chester & Grace Bijou Flint Mich
Chick Great Frolicsome Lambs B R
Chidress Grace College Girls B R
Chip & Merbie York Hti N Y

"CHRISTMAS AT HIGGINS"

Great Rural Comedy Playlet.
By Evelyn Weinberger-Blanchard.
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Church & Springer 96-4 Pittsfield Mass
Clabornes Ray O 224 Security Bldg Los Angeles
Clarke Wilfred 150 W 44 N Y
Clark Florette Bryant Bros 8 Belle Co
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clark & Duncan Jackson Bridgeport Conn
Clark & Verdi 21 Palace Ft William Ont
Clare Frances Bon Tons B R
Claton Carlos 2254 S Av Nashville Tenn
Claus & Radcliffe Unique Des Moines
Clayton-Drew Players Majestic Evansville Ind
Clayton Ethel Bon Tons B R
Clayton Reale & Baker Waverly Hti Jacksonville
Clear Chas Auditorium Lynn Mass
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clemente & Miller 115 W 80 N Y
Clever Trio 2129 3d Phila
Clifford Dave B 178 E 103 N Y
Clipper Comedy Four 506 W 41 N Y
Clipper Quartet Garrick Burlington Ia

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Agents, Jo Paige Smith-Reed Albee.

Clito & Sylvester 928 Winter Phila
Clure Raymond 657 Denison Av Columbus O
Cluy & Roebelle 87 Park Attleboro Mass
Cody & Lynn Tremont Boston Indef
Coles Trille 808 W 121 N Y
Coles Three Polly of Old Texas
Collins Eddie S Jedd Jersey City N J
Collins & Brown National San Francisco
Collins & Hawley Yankee Doodle Girls B R

GOLLINS AND HART

"LITTLE NEMO."
MARCH 14, BROOKLYN, N. Y.

Comegys Eleanor Foster Palace Salisbury N O
Conrades Four 534 Trinity Av N Y
Constock Ray 7821 Cedar Av Cleveland
Conboy Kelcey Bijou Racine Wis
Connelly & Webb Greenpoint Bklyn
Conroy & Le Maire Hammerstein's N Y
Conway Jack Star & Garter B R
Cook Hen Frolicsome Lambs B R
Cook Geraldine 675 Jackson Av N Y
Cooke & Myers Lyric Junction City Kan
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Cooper James & Lucia Jersey Lillies B R

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Cornalia & Wilbur Congress Portland Me
Cornish Wm A 1108 Bway Seattle
Courtney Sisters Behman Show B R

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Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Craig Richy W Coey Corner Girls B R
Craig Blanche Orpheum Omaha
Crane Mr and Mrs Gardner 120 W 47 N Y
Crane Finlay Co 191 Elm W Haven Conn
Cree & Co 1404 Borie Av Phila
Cressy & Dayne 21 Orpheum Spokane
Croix Pert Jersey Lillies B R
Cros & Josephine Orpheum Kansas City
Cros & Maye 1818 Huron Toledo O
Cunningham Bob & Daley 112 E Washington
Champaign Ill
Cunningham & Marion 21 Grand Pittsburg
Curran & Milton Phila Indef

Curtis Carl Hastings B R
Curzon Sisters Shea's Buffalo

Dagwell Sisters Orpheum Shm City
Dale Dottie 232 W 86 N Y
Dale & Boyle Hudson Union Hill N J
Daley Wm J 108 N 10 Phila
Daily Frank Lyric Collettsburg Ky
Dalton Harry Paul's Brooklyn
Damsel & Farr The Ducklings B R
Darmody Highland Salem O
Darrow Clyde Knickerbocker B R
Davis Geo T Pat White's B R
Davis Edwards Keith's Providence
Davis & Cooper 1020 Dayton Chicago

DAZIE

MARCH 13, KEITH'S, COLUMBUS.

Davis Belle Orpheum Des Moines
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Hti Chicago
Davis Dora Avenue Girls B R
Davis Walter H Bon Tons B R
Dawson & Gillette 344 E 58 N Y
Day William Hastings B R
Dask Mar Keith's Columbus
De Chalmville St 1818 Irving Omaha
De Cotret & Rego Savoy New Bedford Mass
De Forest Corinne Imperial B R
De Frankie Sylvia Julian Chicago
De Groote Ed & Leah Victor New Orleans Indef
De Hollis & Valora Grand St Louis
De Haven Sextet Haymarket Chicago
De Mar Zola 746 Prospect Pl Brooklyn
De Mar Rosa 507 W 87 Pl Chicago
De Milt Gertrude 746 Prospect Pl Brooklyn
De Mont Robert Bronx N Y
De Mora & Graceta 21 O H Pueblo Col
De Mario Olympia Paris France
De Muth Henry Fashion Plates B R
De Oesch Mlle Al 536 So 10 Saginaw
De Velde & Zelma Wigwam San Francisco
De Velde & Co Edmund 15 Franklin Norwich Conn
De Vere Geo & Madeline 54 W 135 N Y
De Verne & Van 4572 Yates Denver
De Witts Models 282 W 26 N Y
De Young Tom 156 E 118 N Y
De Young Mabel 122 W 118 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Dean Lew 432 Ed Niagara Falls N Y
Dean & Shibley 463 Columbus Av Boston
Deaton Chas W 1534 Bway N Y
Delmar & Delmar 94 Henry N Y
Delton Bros 361 W 88 N Y
Demarcos The 324 Walnut Phila
Demonic & Belle Eclair N J
Denman Louise Murray Richmond Ind
Denney Wallyer Mardi Gras Beauties B R
Denton & Le Boeuf Pantages' Tacoma Wash
Deonard & Co 24 E 21 N Y
Destiny 446 16 Detroit Mich
Dickens & Floyd 848 Rhode Island W Buffalo
Digman Fred Queen's Dundee Scotland
Dillal A S Melchard Girls Bar Indef
Dilla & Templeton Pantages' Vancouver B O
Dillon John Irwin's Big Show B R
Dixie John Famous 1816 Hour Petersburg Va
Dixons Four 756 S Av N Y
Dixon Sidome Mardi Gras Beauties B R
Dixon Jos L Yankee Doodle Girls B R
Dixon Maybelle Mardi Gras Beauties B R
Dobson Frank Moevia Range B R
Dodd Emily & Jessie 301 Division Av Bklyn
Doherty & Harlowe 428 Union Bklyn
Doherty Sisters Orpheum Ogden Utah
Dolan Foe P Imperial B R
Dolce Sisters Poll's Wilkes-Barre
Dolly Twilbird Midnight Goss Co Indef
Donald & Carson 21 Grand Evansville Ind
Donaldson Anna Haymarket Chicago
Donner Doris Colonial Erie Pa
Donovan & Arnold Orpheum Omaha
Douglas Myrtle A Bunch of Kids Co
Dove Roy Novelty St Louis
Downs Leslie T Crystal Occamowoc Wis Indef
Doyle Hughy Irwin's Big Show B R
Dreamers Three 1223 No Alden W Phila
Drew Dorothy Orpheum Lincoln Neb
Drieko & Earl Van Buren Hti Chicago
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duff & Walsh Knickerbocker B R
Duffy Thomas H 4926 Margaretta Av St Louis
Dunbar Law Fashion Plates B R
Dunbar Mable Bijou Tulsa Okla Indef
Duncan Carolyn Fashion Plates B R
Dunham Jack Tiger Lillies B R
Dunn Nellie Irwin's Big Show B R
Dunreath Troupe 245 W 88 N Y
Duprez Fred Orpheum Bklyn
Duprez & De Yoe Maryland Cumberland Md

Ragon & Anstin Girls From Happyland B R
Earl & Flynn Princess Wichita Kan
Earle Edith Irwin's Big Show B R
Early & Laithe New Century Girls B R
Edman & Gaylor 1008 So 1 Richmond Ind
Edna Ruth 419 W Green Olean N Y
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Empire Comedy Four Empire Manchester Eng
Empire Singing Four Colonial Erie Pa
Englebreth G W 2318 Highland Av Cincinnati
English Lillian Oh You Woman B R
Ernesta Great Colonial Lawrence
Ernest Joe Mardi Gras Beauties B R
Enser William Hastings B R
Errol Leon Jersey Lillies B R
Erzleben Bert A Shooter Inn Hamilton City Cal
Erving Mabelle B 216 S Central Av Chicago
Evanson D Ellis Nowlin Circus
Evelyn Sisters 353 Greene Av Bklyn N Y
Eversett Ruth Brigadiers B R
Everett Great Boston Belle B R
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Fagan James Imperial B R
Fairchild Mr & Mrs 1821 Vernon Harrisburg Pa
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Fisher Mr and Mrs Temple Detroit
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Flatlo Alfred Jay Powell & Oboan Co Indef
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Floredo Nellie Big Review B R
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Foster Billy Casino Girls B R
Forrester & Lloyd Majestic Little Rock
Fountain Axela Empire B R
Fountain Florence Empire B R
Fowler Almida Reeves' Beauty Show B R
Fowler Bertie III Lincoln N Y
Fox & Ward Majestic Seattle
Fox & Summers 517 10 Saginaw Mich
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Fox Florence 172 Filmore Rochester
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 2333 E 100 Cleveland
Francis Willard 130 W 62 N Y
Franciscus Two Byrnes' 8 Bells Co Indef
Fredericks Musical Poli's Scranton
Friedl Henri Gerard III N Y
Freeman Bros Rents-Santley B R
Frevoll Fred Lyric Ft Wayne Ind
Frey Twins Co Keith's Providence
Frobel & Hugs 314 W 23 N Y
Frye & Clayton Bon Tons B R
Fullette Gerlie Avenue Girls B R
Furman Radie 1 Tottenham Court Rd London Eng

Gaffney Sisters 1407 W Madison Chicago
Gaffney Al 393 Vernon Bklyn N Y
Gallies Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co Proctor's Plainfield N J
Gardner Oscar 776 S 8 Av N Y
Gardners Three 1968 No 8 Phila

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Gath Karl & Emma 506 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chase 768 17th Detroit
Gebhart West & Berner Orpheum Cleveland

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George & Co Trint Family Rock Island Ill
Geyer Bert Richmond Ind
Gillon Sidney Haymarket Chicago
Gilden Sisters Three 756 8th av N Y
Gilmore La Moyné & Perry 112 5th Av Chicago
Gilmore Mildred Wash Soc Girls B R
Gilesando Phil & Millie 2001 Madison Av N Y
Gladstone Marie 41 Howard Boston
Gladstone Jennie Yankee Doodle Girls B R
Gleason Violet 488 Lexington Waltham Mass
Glenston Dorothy Oh You Woman B R
Glover Alma May 238 W 44 N Y
Goferth & Doyle 1939 Bway Bklyn N Y
Goldie Jack Cracker Jacks B R
Goldman Abe Century Girls B R
Goldsmith & Hogue Majestic Kalamazoo Mich
Goodman H 760 E 106 N Y
Goodman Joe 1404 N Randolph Phila
Gordon & Pickens Bennett's Ottawa Can
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Brennan Sam Devere's Show B R
Gordon & Henry Dome Middletown O
Gould Billy Orpheum San Francisco
Gould & Rice 326 Smith Providence R 1
Gould Stanford Orpheum Minneapolis
Gould Masie Avenue Girls B R
Goyt Trio 356 Willow Akron O
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Bklyn
Grant & Carlin Howard B R
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Hathaway's Lowell
Gray Henry Reeves' Beauty Show B R
Gray & Graham Orpheum Cincinnati
Great Lester Greenpoint Bklyn
Green Winifred 307 W 48 N Y
Grene Jacques Majestic Carleton S O
Griffis & Iloot 1328 Cambria Phila
Grinner Charlie A Bunch of Kids Co
Grimm & Swisher Family Detroit
Grimm & Satchell 255 Ridgewood Av Bklyn
Grossman Al 582 North Rochester N Y
Gruber & Kew 408 4 Av E Flint Mich
Guhl Ed. B. Toms B R
Guy Bros 839 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

Hadley Mae E Tiger Lillies B R
Halperin Nan Majestic 33 Paso Indef
Halson Boys' Garrick Ottumwa Ill
Halested Willard 1004 St Charles Av New Orleans
Hall E Clayton Mosaic Pa
Hall Bros Shea's Buffalo
Hallman & Murphy Wilson Baltimore
Halvers P Barry Bay 9 Bath Beach L I

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Hamilton Jack 8 Plateau Montreal
Hamilton Estella B 2636 W 31 Phila
Hamilton & Buckley Orpheum Chillicothe O

HARRY HAMILTON and LOUISE BUCKLEY

Special Scenery. Elaborate Costumes.

Hampton & Bassett 514 Tusculum Av Cincinnati O
Hampton Bonnie Bunch of Kids Co
Hanson Jr George 141 Charing Cross Rd London
Hanson Billy 1539 No Hamlin Av Chicago
Hansome 1537 Tremont Boston
Hansen & Bayles 200 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Star McKees Rocks Pa
Harron Lucille Knickerbocker B R
Hart Maurice 150 Lenox Av N Y
Hart Jos O Miss N Y Jr B R
Hart Billy Cracker Jacks B R
Hart John O Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey De Vora Trio 21 K & P 5th Ave N Y
Harvey Harry Lincoln B R
Harveys The 302 9 Moundsville W Va
Harvey Elsie 140 E 14 N Y
Hascall Lon Behman Show B R
Haskell Loney 47 Lexington Av N Y
Hassan Ben All Keith's Boston
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hathaway & Sigel 418 Madison Av Ft Worth Tex
Hawley Sam Yankee Doodle Girls B R
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachan 1347 N 10 Phila

Hawthorn Hilda Poli's Worcester
Hayes & Ward 418 Strand W C London Eng
Hayman & Franklin Pavilion Newcastle Eng
Haywood Sisters Arcade Toledo
Hazelton James Wash Soc Girls B R
Hearn & Butler 21 Keith's Boston
Heath Frankie Big Review B R
Hedge & Pongies John Lyceum Chicago
Helm Children Poli's Waterbury
Henshaw Harry Moulton B R
Held Wilbur Sam Devere's Show B R
Henderson & Thomas 62 Newcomb Boston
Henry Arthur & Leah 423 E 163 N Y
Henry Jack 41 Lisle Leicester Sq London
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert 21 Madison Sq Garden N Y
Herbert Bert Hart's Bathing Girls Co
Heberts The Bijou Atlanta Ga
Herdon Lillian Behman Show B R

HEIM CHILDREN

MARCH 14, HATHAWAY'S, LOWELL.

Herbert Will F Fay Foster B R
Hern Harry Yankee Doodle Girls B R
Hershey De Rue Bros Minstrels
Hertz George Imperial B R
Hesse Lyric Connelleville Pa
Havariy Great 201 Desmond Sayre Pa
Heyman Sisters Family Pittsburg
Hilli Bros Fay Foster B R
Hilli & Ackerman Fay Foster B R
Hilli Chas J Cracker Jacks B R
Hillman & Roberts 330 So 13 Saginaw Mich
Hillion Violet Imperial B R
Hodges & Darrell 1404 Natalie Av St Louis
Hodges James Novelty St Louis Indef
Hoephle Bros Maywood Ill
Hooey Lloyd Reeves' Beauty Show B R
Hoides & Harron Robles Knickerbocker B R
Hoides Mysterious Incubators Eden Musee N Y
Indef
Holland Helmes Temple Rochester
Holloways Four Keith's Columbus
Hollyday Dick N Y Hippodrome Indef
Holman Harry Grand Rochester
Holman Bros Bijou Lansing Mich
Holmes Ben Ben Ed Richmond Va
Holt Alf 41 Hat London W C Eng
Hope Irma Oh You Woman B R
Hopkins & Axtell Orpheum Minneapolis
Hopp Fred 326 Littleton Av Newark N J
Hornmann Trevett Chicago
Hotaling Edward 557 So Division Grand Rapids
Hotal Sam 21 Bijou Quincy Ill
Hoover Lillian B R
Howard & Co Bernice Aldome Chattanooga
Howard Bros 229 W 38 N Y

Howard & Butler 423 So 8 Phila
Howard & Harris Vaudeville Club London Eng
Howard & Howard Grand Indianapolis

EUGENE WILLIE

HOWARD AND HOWARD

MARCH 14, COLUMBIA, CINCINNATI.

Howards Dogs Majestic Milwaukee
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulton Rouge B R
Hoyt & McDonald Majestic Montgomery
Huegel & Quinn 586 Rush Chicago
Huested Sadie Yankee Doodle Girls B R
Hughes Musical Trio Webster Mass
Hughes Mr & Mrs Gene 601 W 185 N Y
Hughes Florence Fay Foster Co B R
Hulbert & De Long 2724 Gladys Av Chicago
Hunter Ethel 4029 Troost Kansas City
Huntress National Htl Chicago
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine Hippo Charleston W Va
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lantana Baltimore
Hyde Bob & Bertha Camp Best Clifton Ma
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

Imperial Sextette Irwin's Big Show B R
Ingram Beatrice Poli's Worcester
Ingrams Two 819 1/2 Story Boone Ia
Innes & Ryan Union Htl Chicago
Ioleen Sisters 9 E Indiana Chicago
Ireland Fred Dainty Dunchess B R
Irwin Flo 217 W 48 N Y
Irving Pearl Indian Lane Canton Mass
Italia Central Old Town Me

Jackson Harry & Kate Hathaway's Lowell
Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Alfred 80 E Tupper Buffalo
Jackson Robert M Jersey Lillies B R
Jacobs & Sarel 1240 Franklin Allegheny Pa
James Alf P Jersey Lillies B R
Jansen Chas Bowerly B R
Jarell Co Bush Temple Chicago
Jeannette Baby 480 Bklyn
Jefferies Tom 46 Wyckoff Bklyn
Jennifers The American Cincinnati
Jerge & Hamilton 392 Mass Av Buffalo
Jewell Orpheum Lincoln Neb
Jewell & Barlowe 3062 Arlington Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson Honey Music Hall Cincinnati
Johnson Bros & Johnson Orpheum Cleveland
Johnson Sabie Orpheum Budapest Indef

NOTICE

Due to the complexed booking conditions and the lateness when many acts receive an assignment for the following week, acts now playing without a continuous route may place a permanent address in VARIETY'S Route Sheet for the remainder of the season.

Johnson Clarence Queens Dundee Scotland
Johnson & Mercer 12 J. Mo
Johnsons Musical Poli's Hartford
Johnstone Chester B 333 Third Ave N Y
Joly Wild & Co 228 W 43 N Y
Jones Grants & Jones 2856 Dearborn Chicago
Jones Maude 471 Lenox Av N Y
Jones & Deely Poli's Scranton
Jones Johnnie 502 E 8 Av N Y
Jones & Whitehead 58 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jordan Alice Reeves' Beauty Show B R
Jordons Four Casino Washington
Joy Allice Bon Tons B R
Julian & Dyer Saratoga Htl Chicago

Karrell 112 E Av Chicago
Kartello Bros F J Powers Co
Kaufman & Sawtelle Moulton Rouge B R
Kaufman & Kenilworth 236 E 85 Chicago
Kaufman Bros Orpheum Bklyn
Kearney & Godfrey 675 Jackson Av N Y
Keeley Lillian Fashion Plates B R
Keeley Bros Orpheum Budapest Austria
Keeley & Parks 158 W 100 N Y
Keene & Adams 418 Strand W C London
Keife Zena Majestic Galveston
Kelley Sisters Schindler's Chicago
Kelley Mike J Frolicsome Lamb B R
Kelley & Wentworth 21 National San Francisco
Kelso & Leighton 1549 E 5 Av Troy N Y
Kelly Walter C Orpheum Oakland

MIGNONETTE KOKIN

MARCH 14, KEITH'S, BOSTON.

Keller Jessie Columbia Girls Co Br
Kendall Chas & Maudie 123 Alfred Detroit
Kenna Charles Orpheum Los Angeles
Kennedy & Kennedy Plaza N Y
Kennedy & Lee Norka Akron O
Kennedy Will J Behman Show B R
Kennedy Matt Sam Devere's Show B R
Kenton Dorothy Appolo Nantes France
Kittles Band Alexandria Egypt
Kidders Band & Dorothy 1274 Clay San Francisco
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lillies B R
King Margaret Bklyn B R
King Violet Orpheum San Francisco
King Bros 211 4 Av Schenectady
Kingsbury Tha 1553 Bway N Y
King Bros 211 4 Av Schenectady
Kirafo Bros 1710 S Av Evanville Ind
Kittamura Troupe K & P 5th Ave N Y
Klein George Hastings B R
Klein Ott Bros & Nicholson Rose Sydell B R
Klein & Clifton Bijou Duluth
Knight Bros & Sawtelle Orpheum Kansas City

Kollins Stuart 2301 Bway N Y
Kolar Hazel Maywood Ill
Koler Harry 1 Queen of Jardin de Paris B R
Koners Bros Poli's Hartford
Koppa The 117 W 23 N Y
Kramer Bruno Trio 104 E 14 N Y
Kraton John Queens Dundee Scotland
Kratona The 418 Strand London Eng

IN VAUDEVILLE

KRESKO AND FOX

Frattling Pals. JAS. PLUNKETT, Agent.

Krunch Felix Miner's Americans B R
Kubne Three White 1553 Michigan Av Chicago
Kurtis Busse & Dogs Alpha Erie Pa
Kurylo Edward J Poste Restante Warsaw Russia

Lafayette Two Oshkosh Wis
Laird Major Irwin's Big Show B R
Lake & Stevenson Bon Tons B R
Lake John J Dainty Dunchess Co B R
Lane & O'Donnell 271 Atlantic Bridgeport Conn
Lane Eddie 805 E 73 N Y
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lampe Otto W Villa Rosa Absecon N J
Lang Agnes care Gary Almore Moscow Sydney
Langdon Lucille Majestic Columbus Ga
Langdons The Bijou Appleton Wis
Langill Judson Big Review B R
Langin Joe 109 So 51 Phila
Lansford Jeanne Reeves' Beauty Show B R
Lansinga The 210 No Broadway Baltimore
La Adella 21 Bijou Benton Harbor Mich
La Auto Girl 123 Alfred Detroit
La Belle Troupe Dainty Dunchess B R
La Blanche & Baby La Blanche 731 E Baltimore
La Clair & West O H Moncton N B
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gusta 224 E 42 N Y
La Marr Harry William Tell Htl Boston
La Mase Quail & Tom 545 Kowlusko Bklyn
La Mase Trio 274 Barbery Bklyn
La Mont Janet Wash Soc Girls B R

OLLIE LA MONDE

UNITED TIME.

La Moines Musical 332 E Baraboo Wis
La Nole Ed & Helen 1707 N 15 Phila
La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Albany
La Petite Revue Colonial N Y
La Ponte Marguerite Superior West Tex
La Raub & Scottie 162 Griffith Johnstown Pa
La Rose Bros 107 E 31 N Y
La Tell Bros Main St Peoria Ill
La Toss Irene 78 Burnett Newark N J
La Tossie Phil 135 W 22 Los Angeles
La Van Harry Big Review B R
La Vere Ethel Fashion Plates B R
La Vern Dorothy Grand Raleigh N C
Larellas Floerts Hippo N Y Indef
Larose 226 Bleeker Bklyn
Larrievs & Lee 33 Shuter Montreal Can
Larsen Riva Troupe Pantages' Vancouver B O
Larsen & Cross Orpheum Los Angeles
Lavine & Inman 3201 E 81 Cleveland
Lamb's Manikins 1209 Wilson Av Chicago
Larvada Lillian 1209 Union Hackensack N J
Lawson Chinese 6117 Madison Chicago
Le Dent Frank 418 Strand London Eng
Le Roy & Adams 1513 Lowell Av Erie Pa
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sisters Tiger Lillies B R
Lee Frank Cracker Jacks B R
Leo Jolly 217 Pittney Av Atlantic City
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leick & Keith Pavilion Liverpool Eng
Leigh Andrew Columbia B R
Leonard Eddie Orpheum Omaha

BESSIE LEONARD

"KID IN KOMEDY."

MARCH 14—AMERICAN, NEW YORK.

Leonard & Phillips 1405 E 65 Cleveland
Leonard Jas & Sadie Shea's Buffalo
Leonard & Drake 1098 Park Pl Bklyn
Leonl Ruby Cracker Jacks B R
Lee Junits 528 E Richard Dayton O
Leslie Geo W Gem Bozeman Mont
Leslie Frank 124 W 139 N Y
Leslie Bert Orpheum Los Angeles
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lesso Poli's Bridgeport
Lester & Kellett Orpheum Memphis
Lester Nina O 11 Lowell
Lester Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse
Lewis Phil J Empire Atlanta Ga
Lewis & Harr 141 W 16 N Y

BERT LESLIE

KING OF SLANG.

MARCH 14, ORPHEUM, LOS ANGELES.

Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co Orpheum St Paul
Lewis Harry Imperial B R
Lewis & Green Pat White's B R
Lewis Lillie Knickerbocker B R
Le Witt Ashmore & Co 112 E 5 Av Chicago
Linden May Florine College Girls B R
Lindon Military Four 679 E 24 Paterson N J
Lingard & Walker 1000 Market St

Theatrical Goods and Costumes—MRS. H. JACOBS, formerly of 614 St., now at 1080 Golden Gate Av.

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Returning to Her Former Triumphs on the ORPHEUM CIRCUIT

Lingermans The 705 N 5 Phila
Linton Tom Sittler's Chicago
Lusner Harry Hastings B R
Livingston & Co Murray Star & Garter B R
Lloyd & Castano 104 W 61 N Y
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
Londons Four Columbia N Y
Long Warren E North Vernon Ind
Lowe Musical Bijou Minneapolis
Lower F Edward Hastings B R
Lucas Jimmie Orpheum Orduen U
Luce & Luca 926 N Bond Phila
Luciers The Bijou Flint Mich
Luckie & Yost Amphion Bklyn

LUTZ BROS.

Direction PAT CASEY

Lutlinger-Lucas 536 Valdezia San Francisco
Lynch-Hazel 355 Norwood Av Grand Rapids
Lynn Roy Box 92 Jefferson City Tenn

M
Macdonald Sisters 12 Bache San Francisco
Mackey James F Jersey Liffes B R
Mackey Frank Columbia B R
Mack & Dougal Co Majestic Montgomery
Mack & Co Lee 606 N State Chicago
Macks Two Lady Buccaneers B R
Macy Maud Hall 2618 E 26 Sheepshead Bay N Y
Maddox Richard O Candy Kids Co
Mahr Peter Pat White's B R
Malinee Alice Irwin's Big Show B R
Malcolm Emma & Peter Melrose Mina Indef
Mangeau Troupe 120 E 127 W 22 N Y
Mankiehl Troupe Frolicsome Lambs B R
Mann & Franks Box 361 Chicago
Mann Sam Tiger Lilies B R
Manno Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Bklyn
Manning Trio 70 Clancy Grand Rapids
Mantella Maida 5413 S Colby Av Everett Wash
Maunen Edward Irwin's Big Show B R
Mantilla Rosita Htl Normandie N Y
Marathon Comedy Trio Grand Doona Pa
Marke Dorothy So Fallsburg N Y
Mardo & Hunter Cory Corner Girls B R
Marie La Belle Cracker Jacks B R
Marie La Belle Cracker Jacks B R
Marimba Band 324 W 14 N Y
Marine Comedy Trio 187 Hopkins Bklyn
Marion Miss Wash Soc Girls B R
Marion Dave Dreamland B R
Mario Trio 21 Trocadero Phila
Marlow Lee Cracker Jacks B R
Marzello Marzetti Hippo N Y Indef
Marr & Evans Robinson Circus Girls
Marsh & Middleton 19 Dyer Av Everett Mass
Marshall Bros 112 5th Ave Chicago
Marshall Lewis Due Lycosm London Eng Indef
Martella & April Bros Family Pittsburgh
Martell A. B. Cracker Jacks B R
Martell Marie 2028 Butter San Francisco
Martell W Brigadiere B R
Martin Dava & Percy 4805 Calumet Av Chicago
Martin Wm Fashion Plates B R
Martinet & Sylvester Haymarket Chicago
Martinez & Martinez Majestic Denver
Mason Mr & Mrs Eldred 286 W 80 N Y
Matilde & Elvira 21 Olson Clarkburg W Va
Matheson Walker Vaudeville Milwaukee
Matthews Salem Salem Mass
Matthews & Ashley 308 W 43 N Y
Matzney Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mayne Elizabeth H Liffes B R
Maye Four Musical 154 W 6th Chicago
Maxims Model No 1 Majestic Galveston
McAvoy Harry Brigadiere B R
McCauley Jack New Century Girls B R
McCauley Geraldine & Co 706 Park Av Johnstown Pa
McClain Clyde 3321 Madison Av Pittsburgh
McConnell & Simpson 21 Orpheum Cincinnati
McConnell Sisters Orpheum Kansas City
McCormick & Irving 610 W 178 N Y
McCune & Grant 636 Benton Pittsburg
McGarry & McGarry 48 Wyckoff Bklyn
McGee Joe B A Fields' Minstrels
McGarry & Harris 521 Palmer Toledo
McDonald Michael Oh You Woman B R
McDowell John & Alice 627 6 Detroit
McGuirey James Columbia B R
McMahon & Chappelle Box 424 Bordentown N J
McNab & McNish St James L I
McRae Tom Empire B R
McWaters & Tyson 41 60 Bklyn
MacLaren Musical Grand Pittsburgh
Meier & Mora S & C Bldg Seattle
Melody Lane Girls Orpheum Portland Ore
Melrose & Ingram 929 Main Carey O
Melrose & Kennedy 448 Park Av Bridgeport
Mendel 18 Adam Strand London
Menckel Star Paducah Ky
Meredith Sisters 146 W 68 N Y
Merriman Sisters Marathon Girls B R
Merrick Thos Imperial B R
Merrill & Otto Pol's New Haven
Merrill Beale L Stubbom Cinderella Co
Merriman Sisters Marathon Girls B R
Merritt Hal Grand Evansville Ind
Methren Sisters 12 Clifton Springfield Mass
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Milani & Du Bois Palace Htl Chicago Indef
Miller & Tempest Pat White's B R

Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Millman Trio Orpheum Seattle
Mills Joe B Lady Buccaneers B R
Minstrel Four Morning Noon & Night B R
Mints & Palmer 1805 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montague Mous P O Box 207 Tuolumne Cal
Montague Harry Fashion Plates B R
Montambo & Bartelli Orpheum St Paul
Montgomery Marshall Orpheum Minneapolis
Morgan Bros 2625 N Madison Phila
Morgan King & Thompson Sis 608 B 41 Chicago
Morgan Lot Fashion Plates B R
Moore Eddie Imperial B R
Moore Mabel V Highlands N J
Moore Miss Brigadiere B R
Mordant Hal & Co Palace Salisbury N O
Morrell Frank Proctor's Newark N J
Morris & Morton 1806 St John's Pl Bklyn
Morris Mildred & Co Orpheum Salt Lake
Morris & Sherwood Sisters Billy Pantages' Port-
land Ore
Morris Johnny Reeves' Beauty Show B R
Morris Bros 132 N Law Allentown
Morris Edwin Reeves' Beauty Show B R
Morton Ed Grand Syracuse
Morton Paul Rathskeller Jacksonville Indef
Moto Girl 21 Americana New Orleans
Mowatt Five Peerless Orpheum Los Angeles
Mulford Arthur D Orpheum Altoona Pa
Mullen & Correll Star Bklyn
Muller Maud 601 W 181 N Y
Mulvey Ben L K & P 5th Av N Y
Murray & Mack Orpheum New Orleans
Murray Bill L A Reeves' Beauty Show B R
Murray Elizabeth 537 W Cumberland Phila
Murray & Alvin Great Ahlino Co
Musketiers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & MacBryde 162 6 Av Troy N Y

N
National Four Jersey Liffes B R
Nazarro Nat & Co 2101 Tracy Av Kansas City
Neff & Starr Maryland Baltimore
Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert 1942 N Humboldt Chicago
Nelson-Oswald & Berger Miss New York Jr B R
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edwin L Oh You Woman B R
Neunale Mills Palace Salisbury N O
Nevaros Three 355 W 88 N Y
Newell & Nible Washington Spokane
New Pianotheatre Auditorium Lynn Mass
Nible Victor Schumann Berlin Ger
Nicholas James Big Review B R
Nicholas Nelson & Nicholas Majestic Jacksonville
Noble & Brooks Vanity Fair B R
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nomette 154 Henry Bklyn
Norris The Academy Haverrhill Mass
Norton O Porter 6843 Kilmart Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 585 Prospect Av Bronx N Y
Noss Bertha 173 W 77 N Y
Nosses Six Hathaway's New Bedford
Nugent J O Majestic Dallas

O
O'Brien J Miss New York Jr B R
Odell & Gilmore Metropolitan Circleville O
Odomat Mital 2285 Bway N Y
Oehrlin Joseph Columbia B R
Okabe Family 29 Charlus Cross Rd London
Olmead Jesse Columbia B R
Omega Trio Orpheum Cleveland
Onlaw Gus 418 Strand London
O'Day Billy Behman Show B R
O'Neill Tommy Pat White's B R
O'Neill Jas Empire B R
O'Neill Ray B 328 22 Av Milwaukee
O'Neill Trio Majestic Rochester Pa
O'Neill Harry Empire B R
O'Neill & Seguey 692 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orbanay Irma 21 Hathaway's New Bedford
Orlean Kitty Irwin's Big Show B R
Orletta May Miss New York Jr B R
Orr Chas F Cort Chicago Indef
Osborn Dola 335 No Willow Av Chicago
Oswald Wm Miss New York Jr B R
Ott Phil 178 A Tremont Boston
Owen Dorothy Miss 3047 90 Chicago

P
Palme Esther Mile 121 E 46 Chicago
Pantzer Willy Orpheum Ogden Utah
Pantzer Jewell J Orpheum Salt Lake
Paradisi Billy C N 1 Htl L'Assomption P Q Can
Parshley 24 N 41 N Y
Parris Jr Geo W Lyric Cattelburgh Ky
Pasco Dick Ellis Chicago
Pastor & Merle Hartford Htl Chicago
Patterson Al Tiger Lilies B R
Paul & Rybald 359 County New Bedford
Pauline Danville N Y
Pauliutti & Piquo 4324 Walu Frankford Pa
Pearl Katherine Wine Woman & Song B R
Pearl Violet Wine Woman & Song B R
Pearson & Garfield 25 W 65 N Y

Pederson Bros 635 Greenbush Milwaukee
Pealson Gilbert Cracker Jacks B R
Pallinetti & Piquo 4324 Walnut Phila
Penlon Goldie & Hill Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Lana Seattle
Pepper Twins Phillips Ft Worth
Perez Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Persoul & Halliday Grand Tacoma
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane Calvert Htl Chicago
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Closson Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION

Pierce & Maisee Irwins Big Show B R
Pierce Frank Irwin's Big Show B R
Pierola Midgits 418 Straud W O London Eng
Pika Lester Mardi Gras Beauties B R
Pike & Calame 973 Amsterdam Av N Y
Piscodini Family Cracker Jacks B R
Pisano Yen 15 Charles Lynn Mass
Pisano Fred A 36 West Gloverville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Girl B R
Potter & Harris Trevelt Chicago
Potts Bros & Co Keith's Columbus O
Powell Eddie 2314 Chelsea Kansas City
Powers Elephanta 745 Forrest Av N Y
Powers Bros 15 Track Providence
Powers John & Jessie Star & Garter B R
Powers Mae Reeves' Beauty Show B R
Powers Great 184 Warren Gleus Falls N Y
Price & Dalton O H Cambridge Md
Priess Jolly 1630 Arch Philadelphia

JANET PRIEST

And "THE HOLLAND HEINTERS"
MARCH 14, TEMPLE, ROCHESTER.

Primrose & Polton Avenue Girls B R
Primrose Quartette Van Buren Htl Chicago
Prince Harry Knickerbocker B R
Priest & Heinies Janet Temple Rochester
Proctor Sisters 1113 Halsey Bklyn
Pryor Kate Jersey Liffes B R
Pucke Two The 106 E 80 N Y
Purvis Jimmy New Century Girls B R

Queen Mab Pol's Meriden Conn
Quigg & Nicholson Frolicsome Lambs B R
Quinn Mattia 536 Rush Chicago
R
Raefel Dave Bijou Battle Creek
Raeford & Good 2444 Elaine Pl Chicago
Rainbow Sisters 840 14 San Francisco
Ralaude & Ralaude Box 390 Cumberland Md
Ranney Adele Sam Devere Show B R
Ranf Claude Majestic Little Rock
Ransley Mabel Majestic Chicago
Ramsay & Wells 524 Grant Camden N J
Rastus & Banks Apollo Wien Austria
Ratelles Tha 637 Petionneux Montreal
Ray Eugene 5602 Prairie Av Chicago
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Raymond Robt & Co Keith's Providence
Raymond Clara Imperial B R
Raymond Alice Empire Middlebrough Eng
Raymore & Co 147 W 65 N Y
Rawson Guy Bou Tons B R
Readings Four 21 Grand Indianapolis
Ready G Ellis Nowlin Circus
Reded & Hadley Tiger Lilies B R
Redford & Winchester K & P 5th Av N Y
Redner Thomas & Co 972 Hudson Av Detroit
Redway Tom 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed Bros 56 Saxton Rochester Mass
Reed Chas E Tiger Lilies B R
Reed & Earl Novelty Vallejo Cal
Reid Pearl Columbia B R
Reid Jack Clark's Runway Girls B R
Reiff Clayton & Reiff Hippo Piquo O
Reiff Bros & Murray Keith's Phila
Relly Lillian Irwin's Big Show B R
Riesher & Gores Pantages' Victoria B C
Reeves Billy Follies of 1909
Reeves & Eugene 225a Chauncey Bklyn N Y
Reffkin Joe 163 Duffie Providence
Regal Trio 116 W Wash Pl N Y

JOHN C. RICE AND SALLY COHEN

Permanent address, 308 West 121st St., New York.

Remington Mayme Htl Gerard N Y
Renaldas The 204 Sutter San Francisco
Reynolds Abe Miss New York Jr B R
Rhoads & Eugene 225a Chauncey Bklyn N Y
Rianos Four Keith's Phila

Rice & Oady Star & Garter B R
Rice Frank & Trus 6340 Vernon Av Chicago
Ring & Howard 432 E 9 N Y
Rich & Rich 211 W 43 N Y
Richard Bros 917 Bway N Y
Richards & Co William Keith's Boston
Richards Great Family Lancaster Pa
Richards Sadie Moulu Rouge B R

4-RIANOS-4

Next week (March 14), Keith's, Philadelphia.

Riggs Charlie Bon Tons B R
Riley & Ahear Empire Calgary Can
Ring & Williams 3450 Tremont Cleveland
Ring & Bell Metropolitan Minstrels Indef
Rio Al C Orpheum Los Angeles
Ripon Alf 545 E 87 N Y
Ritchie Gerlie 213 Grey Buffalo
Ritter & Foster Pavillon Newcastle Eng

BILLIE RITCHIE

"THAT DIFFERENT DRUNK."

Robins & Le Favor Yankee Doodle Girls B R
Robbins Billy C Reeves' Beauty Show B R
Roberts Edna Irwin's Big Show B R
Robinson Thomas Irwin's Big Show B R
Robinsons The 901 Hawthorne Av Minneapolis
Robisch & Childress 850 No Clark Chicago
Rocmore Suzanne Pol's Springfield Mass
Rock & Rol 1610 Indiana Av Chicago
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rosey O W 1321 So Wichita Kan
Rose Clara 6025 47 Bklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Empire Leeds Eng
Ross Frank Trocadero B R
Rowland Jimmie Knickerbocker B R
Rowden Virginia Mardi Gras Beauties B R
Russell Mabel Orpheum Omaha
Russell & Church Bennett's Ottawa
Russell James Irwin's Big Show B R
Russell-Noss Bertha 172 W 77 N Y
Rutherford Jim & Co Los Angeles Los Angeles

THEO. J.

RYAN-RICHFIELD CO.

MARCH 14, ORPHEUM, MINNEAPOLIS

Ryan Richfield Co Orpheum Minneapolis
Ryno & Emerson 161 W 74 N Y
Ryno Jack Empire B R

S
Saimo Juno Empire Dewbury Eng
Sauders & La Mar 1827 5 Av N Y
Sanderason Co 989 Salem Malden Mass
Sauford Jere Binghamton N Y
Sanford & Darlington 5900 Pengevree Phila
Sanlon W 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 918 Longwood Av N Y
Schilling Wm 1000 N Lawrence Baltimore
Schmeltz 588 Lyell Av Rochester
Scott & Davis Orpheum Savannah Ga
Scott & Yost 40 Morningdale Av N Y
Seymour Sisters 2425 N Napa Phila
Seymour The Yankee Doodle Girls B R
Shaw's Aerial Shumann Berlin Ger
Shea Thos E 3664 Pine Grove Av Chicago
Shedman's Dogs Dumont N J
Sheldon Viola Hastings B R
Shepard & Co James C 1604 Madison Av N Y
Sherlock & Van Dille 514 W 185 N Y
Sherlock & Holmes 1688 Ellis San Francisco
Sherman & De Forest Bijou Decatur Ill
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Westworth Av Chicago
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms Willard & Co 6435 Ellis Av Chicago
Simms Willard 221 Dayton O
Skop S Stanley Globe N Y Indef
Slater & Finch 10 N 3 Vincennes Ind
Smiths Aerial Temple Rochester
Smith & Brown 1324 St John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snayder & Buckley 164 Fossil Bklyn
Socrant Bros Three 558 Sixth Detroit
Somers & Storke Elks Club Duluth Minn
Spaulding & Dupree Box 285 Osaing N Y
Spencer Billy Tiger Lilies B R
Spiswell Bros & Co Pol's Scranton
Sprague & McNece 632 No 10 Phila
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Stedman Al & Fannie 685 Sixth So Boston Mass
Steger Bessie 1534 Bway N Y
Steinert Thomas Trio 631 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y
Stevens & Moore Rico & Barton B R
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stewart & Earl 89 Curtia Av Woodburg N J
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
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Stubbelfield Trio 5908 Maple Av St Louis
Stutman & May Majestic Ft Worth
Sugimoto Troupe Bijou Greensboro N C
Sullivan Daniel J Hathaway's New Bedford
Sullivan Broa Four 21 Pantages' Denver
Sully & Hussey Majestic Clinton, Ia
Summers Allen 1956 Division Chicago
Sunbeams Three Avenue Girls B R
Surasal & Russell Majestic Galveston
Sussanna Princess 21 Marlowe Chicago
Swan & Bamard Golden Crooka B R
Swat Milligan 225 W 38 N Y
Sweeney & Rooney 1484 Sumner Av Scranton Pa
Syts & Syts 140 So Front Phila

T
Tangley Pearl Orpheum Newark O
Tambo & Tambo Grand Indianapolis
Tasmanian-Van Dieman Troupe Proctor's Newark N J
Taylor Carey B Casino Louisville Indef
Taylor Mae Park Phila
Taylor Fred Brigadiers B R

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AND HER COMPANY.

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Temple & O'Brien 16 W Duinith Minn
Temple Quartet Shubert Utica
Terrill Frank & Fred 16 W 2 Duluth Minn
Terry & Lambert American New Orleans
Thalores Elpee N Y Indef
That Texas Quartette Scenic Malden Mass
Thatcher Fanny Dainty Duchess B R
The Quartette Bennett's Ottawa
Thompson Amy Wash Soc Girls B R
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Thomson Harry 112 Covert Bklyn
Thorndyke Lillian 246 W 38 N Y

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Thurston George Imperial B R
Thurston Nellie Irwin's Big Show B R
Thurston Great Park Indianapolis
Tidney Dugan Cracker Jacka B R
Tinker G L 776 S Av N Y

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AND FLOR D'ALIZA

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Torley's The Trocadero Phila
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Tuttle & May 80 Duinith Minn
Tweedley John 242 W 43 N Y
Tydeman & Dooley 108 Elm Camden N J

U
Ulline & Rose 88 W Park Av Chicago
Unique Comedy Trio 1927 Nicholas Phila
Usher Claude & Fannie, Orpheum Ogden U

V
Vagrants Three Hathaway's Lowell
Valdare & Varno Amphitheatre Sydney Australia
Valdare Bessie 206 W 96 N Y
Valette & Lamson 1829 St Claire Av Cleveland
Vallecia's Leopards Grand Syracuse
Van Billy & Beaumont Sisters Georges Mills N H
Van Chas & Fanny Poll's Scranton
Van Cleve Denton & Pete Hippodrome N Y
Van Eppa Jack 15 W 64 N Y
Van Haven Colonial N Y
Van Osten Eva Fashion Plates B R
Von Serley Sisters 456 E 135 N Y
Verde 270 W 89 N Y
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Vedder Lillie Cracker Jacks B R
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Venetian Gondoliers Band Majestic Fort Worth
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Victorine Myrtle 1534 Bway N Y
Vida & Hawky Family Lafayette Ind
Vincent John B 820 Olive Indianapolis
Viola Otto Elite Bristol Tenn
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Vivians Two Keith's Providence
Vocalone Novelty St Louis
Von Dell Harry Columbia Milwaukee
Vynos Musical Globe Chicago

W
Wagner Emma Pat White's B R
Waldren May Avenue Girls B R
Wallace's Jack Cockatoo c/o Parker Abilene Kan
Walker Nella Keith's Columbus O
Walker Musical Novelty Watonsville Cal
Walsh & Fisher Family Clinton Ind
Walshley Frank Empire B R
Walsh Harry Hastings B R
Walsh Lynch & Co Orpheum Spokane
Walters John Lyric Ft Wayne Ind Indef
Walker Twins 654 S Main Akron O
Ward Klare & Ward Poli's Springfield Mass
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Ward Dorothy Miner's Americans B R
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Ward & Mack Star Monessen Pa
Warren Bob 1808 So Carlisle Phila
Washer Bros Oakland Ky
Watermelon Trust Sam Devere's Show B R
Waters Jas R Majestic Kalamazoo Mich
Watkins William Big Review Co B R
Watson Sammy 555 St Pauls Av Jersey City
Watson Kitty Irwin's Big Show B R
Watson & Little Orpheum Altoona Pa
Watson Fanny Irwin's Big Show B R
Watson Billy W Girls from Happyland B R
Wayne Ethel M Mansanille Cuba
Wayne Sisters 301 W 125 N Y
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Werden W L Majestic La Crosse Wis
West Sisters 1412 Jefferson Av Bklyn N Y
Weston & Watson 141 W 118 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
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Whitman Frank Majestic Seattle
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Williams Gladys Big Review Co B R
Willis Tom Bon Tons B R
Willis May Majestic Chicago
Willis Nat 301 W 96 N Y
Wilson Sophia H Cook's Rochester
Wilson Brod Cook's Rochester
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Wilson Jesse Irwin's Big Show B R
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Wilton Joe & Co 1129 Porter Phila
Winkler Kress Trio 222 W 38 N Y
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Zasel's Living Statues Imperial B R
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Zeda Harry L 1328 Cambria Phila
Zelner & Thorne Willard's Temple of Music
Zimmer John Orpheum Rockford Ill
Zimmerman Al Vanity Fair B R

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"L. O." indicates show is laying off.
Weeks March 14 and March 21.

Avenue Girls Empire Indianapolis 21 Buckingham
Louisville
Behman Show Murray Hill N Y 21 Casino Phila
Big Review 14-16 Bon Ton Jersey City 17-19 Folly
Paterson 21 8th Av N Y
Bohemians Monumental Baltimore 21 Bijou Phila
Bon Tons 14-16 Empire Albany 17-19 Mohawk
Schenectady 21 Olympic N Y
Bowery Burlesquers Columbia N Y 21-23 Empire
Albany 24-26 Mohawk Schenectady
Brigadiers Buckingham Louisville 21 People's
Cincinnati
Broadway Galety Girls Columbia Boston 21-23 Em-
pire Schenectady 24-26 Gayety Albany
Century Girls Standard St Louis 21 Empire In-
dianapolis
Cherry Blossoms L O 21 Trocadero Phila
College Girls Gayety Hoboken 21 Music Hall N Y
Columbia Burlesquers Music Hall N Y 21 West-
minster Providence
Cory Corner Girls Howard Boston 21 Columbia
Boston
Cracker Jacks Olympic N Y 21 Star Bklyn
Dainty Duches Westminister Providence 21
Gayety Boston
Dreamlands Empire Chicago 21 L O 28 Star Cleve-
land
Ducklings Empire Newark 21 L O 28 Bijou Phila
Empire Burlesquers Folly Chicago 21 Star Mil-
waukee
Fads & Follies Casino Phila 21 Gayety Baltimore
Fashion Plates Avenue Detroit 21 Empire Chicago
Fay Foster Lyceum Washington 21 Monumental
Baltimore
Follies of the Day 14-16 Empire Des Moines 17-19
Lyceum St Joe 21 Century Kansas City
Follies of New York Empire Toledo 21 Gayety
Detroit
Frollicome Lamb L O 21 Star Cleveland 23
Academy Pittsburgh
Ginger Girls Gayety Detroit 21 Star & Garter
Chicago

Girls from Happyland Gayety St Louis 21 Gayety
Kansas City
Golden Crooks Gayety Bklyn 21 Metropolls N Y
Hasting's Suow Gayety Omaha 21 Gayety Min-
neapolis
Irwin's Big Show Gayety Washington 21-23 Apol-
lo Wheeling 24-26 L O
Irwin's Gilsom Girls Gayety Baltimore 21 Gayety
Washington
Irwin's Majestic 14-16 Apollo Wheeling 17-19 L
O 21 Empire Toledo
Imperials Star Milwaukee 21 Dewey Minneapolis
Jardin de Paris People's Cincinnati 21 Folly
Chicago
Jersey Lillies 14-16 L O 17-19 Apollo Wheeling
21 Gayety Pittsburgh
Jolly Girls 14-16 Folly Paterson 17-19 Bon Ton
Jersey City 21 Howard Boston
Kentucky Belles Star St Paul 21-23 Empire Des
Moines 24-26 Lyceum St Joe
Knickerbockers Garden Buffalo 21 Gayety Toronto
Lid Lifters Metropolls N Y 21 Gayety Phila
Lady Buccaneers Lafayette Buffalo 21 Avenue
Detroit
Marathon Girls Gayety Milwaukee 21 Alhambra
Chicago
Mardi Gras Beauties Gayety Phila 21 Waldman's
Newark
Masqueraders Casino Boston 21-23 Gilmore
Springfield 24-26 Empire Holyoke
Merry Whirl Euson's Chicago 21 Empire Cleveland
Merry Maidens Century Kansas City 21 Standard
St Louis
Miner's Americans Dewey Minneapolis 21 Star
St Paul
Miss New York Jr 14-16 Gayety Albany 17-19
Empire Schenectady 21-23 Bon Ton Jersey City
24-26 Folly Paterson
Morning Noon & Night Bijou Phila 21-23 Gayety
Scranton 24-26 Luzerne Wilkes-Barre
Moulin Rouge 14-16 Gayety Scranton 17-19 Lu-
zerne Wilkes-Barre 21-23 Folly Paterson 24-26
Bon Ton Jersey City
Parlarian Widows Gayety Minneapolis 21 Gayety
Milwaukee
Pat White's Galety Girls 14-16 Luzerne Wilkes-
Barre 17-19 Gayety Scranton 21-23 Gayety Al-
bany 24-26 Empire Schenectady
Queen of the Jardin de Paris Star & Garter Chi-
cago 21 Standard Cincinnati
Reeves Beauty Show Gayety Toronto 21 Corinthian
Rochester
Rents-Santley Gayety Louisville 21 Gayety St
Louis
Rialto Rounders Empire Cleveland 21-23 L O
24-26 Apollo Wheeling
Rice & Barton 14-16 Mohawk Schenectady 17-19
Empire Albany 21 Casino Boston
Robinson Crusoe Girls Gayety Kansas City 21
Gayety Omaha

Rose Hill 14-16 Gilmore Springfield 17-19 Em-
pire Holyoke 21 Murray Hill N Y
Rose Sydel Waldman's Newark 21 Gayety Ho-
boken
Runaway Girls Corinthian Rochester 21-23 Mo-
hawk Schenectady 24-26 Empire Albany
Sam Devere 8th Ave N Y 21 Casino Bklyn
Sam T Jacks Star Cleveland 21 Academy Pitts-
burg
Scribner's Oh You Woman Star Bklyn 21 Gayety
Bklyn
Serenaders Standard Cincinnati 21 Gayety Louis-
ville
Star & Garter Alhambra Chicago 21 Euson's Chi-
cago
Star Show Girls Royal Montreal 21 Star Toronto
Tiger Lillies Trocadero Phila 21-23 Luzerne
Wilkes-Barre 24-26 Gayety Scranton
Town Talk Casino Bklyn 21 Empire Bklyn
Trocadero Gayety Pittsburgh 21 Garden Buffalo
Umpire Show Star Toronto 21 Lafayette Buffalo
Vanity Fair Gayety Boston 21 Columbia N Y
Washington Society Girls 14-16 Empire Schene-
ctady 17-19 Gayety Albany 21 Royal Montreal
Watson's Burlesquers Bowery N Y 21 Empire
Newark
White Woman & Song Academy Pittsburgh 21 Ly-
ceum Washington
Yankee Doodle Girls Empire Bklyn 21 Bowery
N Y

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London office.
Advertising of circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
Following name indicates postal advertised
once only.

Ahlberg Harry	Albini Great (C)
Ashley Herbert	Alvia (C)
Anderson Fred	Balbeck Wilhelm (L)
Athos Great	Bell & Henry (L)
Albert Sisters (L)	Berrett J (L)
Adams Ollie	Barrett Jack
Anstin & Sweet (O)	Birch Low
Arnold Jack	Basnett Mortimer
Albert Robert	Belmont Grace (O)
Arnold Rena	Borden Eddie (O)
Artols Walter	Bryant May
Astrella M	Burnham & Greenwood
Alexis & Schall	Bolton Vienna
Anita Mille (C)	Harry Tom
Armanda (C)	Braham Michael
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Brady & Mahoney
Bryan Vincent
Buckley H
Barry Mabel
Bob Tip & Co

Crockford Jessie (S F)
Cunningham & Ross (L)
Chevalier (L)
Campbell Flo (L)
Columbia Comedy Four
Cooper Harry
Caylor John D
Cook Joe
Crawford Mayme
Carney Ida
Coleman L S
Collins Frank
Clark Marguerite
Carleton Arthur
Corcoran & Dixon
Cooke Raymond H (C)
Casey & Le Clair (C)
Cummings Ralph B (C)
Cooper Jane
Cate B J (P)
Cooper Jimmie
Coogan Jack
Carleton Macy & Co
Campbell Vera
Camp Shop
Carter Augusta T
Crapan Harry (O)

Defres Gordon (S F)
De Noyer Eddie
De Loris Dick
Draw Will
Doyle & Primrose
Douglass & Van
De Leon Eva
Deane Sidney
Duckett Jena
Dynes & Dynes
Deaton Chas W
Davis Belle
Dougherty & Le Mar
De Cotret & Rego
Daly Carroll
Dupre Malda
Deaney & Wahlman
Dorach & Russell
Drake S A (P)
Davenuort Blanche
De Coe H
Dillworth Lillian
De Bell Eugene
Derenzo & La Due
Duffield Mrs H (O)

Everhart (L)
Exposition Four
Emmett K
Excecia & Franks
Earl Eleanor
Egan Joseph M
Finley Willie (S F)
French Henri
Fowler George L
Fairfield Frances
Fisher Harry
Fields George
Fitzgerald Michael E
Francis Adelaide
Fayat Gertrude
Flower Cora (S F)
Force & Williams
Fuller Oneto (C)
Feldman Harry (C)
Ford Dora
Ford Mabel
Foreman Robert N
Friend & Downing
Fields Will H (P)
Fuller Ransler (C)
Floridy Adele (C)

Griff (S F)
Gardner Flo (L)
Grady T J (L)
Graham M (L)
Gordons Rounding (L)
Gent Mr (L)
Gleason Allie
Guerrero Rosario
Gaston Billy
Garza Joe
Gibbons E
Gilles E
Gill William S
Gibson Josephine
Garron Tubley Ander-
son
Garron Henry
Gordon Daisy (C)
Grazier Ethyl (C)
Gavin Dorothy
Green Veno
Granville & Rogers
Girdeller Earl
Gordon Harry
Gibson Clara (C)

Herron Bertie
Hungarian Boys' Band
Harrison Jules (L)
Hudson Leon (L)
Hoefling Belle (L)
Hoerlein Lillian (L)
Hassman Herbert
Hannegan B V
Hack Joe
Howard & De Leon

Hughes Nick
Shirley Marion
Selma Claude
Smith Clay
Shayne Al (C)
Summers Claude (C)
Sutton Jack
Sherman Tom
Standish Jessie
Sabel Dave
Subers Emilie
Schall Della
Sundberg Paul
Senford Jere
Stelling George (C)
Temple D (L)
Tolitos The (L)
Templeton B (L)
Thornycroft Mabel
Thomas William H
Tyler & Berton
Thao Miss
Thora
Tavolito Ella
Tuttle B J (O)
Trovato (P)
Taylor Ella (P)
Venetian Street Mus-
icians (S F)

Van Vornser Clara B
(S F)
Van Teltner (L)
Voper Harry B
Vital Question
Van Hoven Frank
Van Horn Blaine (C)
Valensi & Elreth
Ward & Harrington (M)
Warne & Octavia
Woodbury Fred
Williams John O
Winfield Mlle
Wolfe & La
Wardell Edith
Wells Maxine (O)
Wells George
Ward Fanny
Warren Chas
Wood Ollie
Wardell Irma (F)
White Al
Wess Joseph
Xager W E
Zeda H L

Marcelles (S F)
Murray Eddie (S F)
Mendon Raymond G (O)
McLeon Andy (L)
Meyer Rose (L)
Moss Mr (L)
Martha M A (L)
McNally S (L)
Marlotte Miss
Mann W Y
Manning Mabel
Middleton (L)
Mayers J (L)
Marcelles
McGloin Josephine
McKenzie & Shannon
Meredith
Melville Marvellous
McNish Frank
Murray E W
Matthews Jack
Mann Allen
Moeller William
Mitterwasser Antone
Martin Jack
McGee Jack
Muller Eugene
Moat Elsa (C)
Montrouse Edith
Mollner May (P)
Murphy & Willard
Morton Mildred
Melvin Maybelle
Meynard Grace
Montgomery & Healy
Sisters
Moran Polly (C)

Nitram Bensie
Nosses Musical (L)
Onetta Miss (C)
Curl Archie
Porter A W
Phama
Pink Wal
Phillbrick Jessie
Petroff (S F)
Primrose T
Phillips Beulah
Pankleb
Penfold Thos J
Parsons Verne
Peller & Whyte
Phillips Beulah
Prevor Howard (C)
Pardee Violet
Pollard Gertrude
Pisano Fred
Pyne Hyberta
Pellee
Pederson Karl

Ross Fred (S F)
Reinsch Louis M
Romala Fred
Ripon Alf
Remington Earl
Rowe William
Rvan Lulu
Rogers Frank
Reed Jackson P

Radin Frederick
Robedillo Miguel
Redmond Rita
Richards Harry H
Richards N E
Reynard Ed F
Rode Pearl
Roberta Mabel (C)
Reed Jackson A
Rice & Endell
Remme Family
Russell Lida
Rifeble Billie
Reynard Ed F
Rode Pearl
Rice John A (C)

Story Ralph
Stellar Madge
Sheppard Bert (L)
Slims N (L)
Sullivan B (L)
Sully Frank
Slaver Paul
Shelley Roy
Scullen Dan
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icians (S F)

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Wolfe & La
Wardell Edith
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Ward Fanny
Warren Chas
Wood Ollie
Wardell Irma (F)
White Al
Wess Joseph
Xager W E
Zeda H L

Marcelles (S F)
Murray Eddie (S F)
Mendon Raymond G (O)
McLeon Andy (L)
Meyer Rose (L)
Moss Mr (L)
Martha M A (L)
McNally S (L)
Marlotte Miss
Mann W Y
Manning Mabel
Middleton (L)
Mayers J (L)
Marcelles
McGloin Josephine
McKenzie & Shannon
Meredith
Melville Marvellous
McNish Frank
Murray E W
Matthews Jack
Mann Allen
Moeller William
Mitterwasser Antone
Martin Jack
McGee Jack
Muller Eugene
Moat Elsa (C)
Montrouse Edith
Mollner May (P)
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Morton Mildred
Melvin Maybelle
Meynard Grace
Montgomery & Healy
Sisters
Moran Polly (C)

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Onetta Miss (C)
Curl Archie
Porter A W
Phama
Pink Wal
Phillbrick Jessie
Petroff (S F)
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Pyne Hyberta
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CORRESPONDENCE

Unless otherwise noted, the following re-
ports are for the current week:

CHICAGO

WALTER K. HILL,
Representative.

VARNEY'S Chicago Office,
167 Dearborn Street.

MAJESTIC (Lyman B. Glover, mgr.; agent, Or-
pheum Circuit).—Billy Rock and Maud Fulton
are the features of a diversified and entertaining
bill. Rock is particularly strong locally, and his
individuality means something in these diggings.
From a mild start with a "Heinie" song to the
finish of their "Devil Dance," the clever and ver-
satile twain brought their number into increasing
favor, totalling a hit of huge proportions. The
real clean-up happened when Frank Tinney (New
Acts) put over his unique blackface specialty.
He was switched after the matinee to replace
May Elinore and Irene Jermon in a position just
preceding the closing act, and following Rock and
Fulton. Elinore and Jermon presented their classy
number for the first time in Chicago, and while
they gained the full value of the act, two girls
with such mild material could not be expected to
sustain the interest after so strong a showing of
talent before. Another noteworthy hit was pulled
down by the Morrissey Sisters and Brothers with
their fair singing and exceptionally clever dancing
interlude. Artists who can dance so well as they
do need to be vocal soloists, for their reward
comes with a stepping routine as hot as a stove
lid on wash day. They made a great success.
Mr. Hymack, the "Chameleon comedian," won
strong favor. Kenos, Welch and Melrose closed the
show with their excellent acrobatics, and Sig. Lu-
ciano Lucca (New Acts) was also prominent.
Jack Dale and "kidds" presented a two-act puzzle
act, for it was hard to pick Jack Dale from the
two men and absolutely impossible to class the two
girls as kids. The act is a display of clever
dancing and good singing, with special drops to
display in "one" as an embellishment. Frequent
costume changes and an air of freshness and ac-
tivity lends a charm to the number which gives
it a strong bid and lends distinction. Othera:
De Cuno, comtheatist; R. J. Hamilton, monolog,
and Wentworth, Vesta and Teddy, whose acro-
batic number scored. "Circumstantial Evidence"
was appreciated, and worked out to an applause
finish. There was a big Monday matinee and a
capacity house at night.

AMERICAN (Elmer Rogers, mgr.; agent, Wil-
liam Morris).—It's rather a remarkable thing to
see an acrobatic act held over for the second
week in a house like the American of course ex-
cepting Rice and Prosser, but Miller Brothers,
with their comedy bar act, turned the trick this
week, and made quite as big a hit as they put
over last week. The luncheon was-thing finish
still remains the feature, and shows the offering
several notches further to the front than most
acts in this line. Fields and Lewis, and that
comical clasp, Jim Norton, share honors for the
laughing end, with both acts running neck and
neck. Norton, despite the fact that he has
played the house at every opportunity, whether
because of disappointments or regular booking,
still can walk out and get the best news. This
week proves no exception. Norton walked off
with a huge hit after doing several encores.
Fields and Lewis won one big laugh from com-
mencement to close. The secret made what few
new Yorkers were present declare themselves and
the line of talk used piled up a big hit. An-
other act present which did its own was 124
Keough and Co. Keough and Co. there with ver-
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PREMIER HIGH DIVER OF THE WORLD

Just returned from a 7 months' Tour of South America, playing all the principal cities, and have signed in every one for return engagements this Fall.

PARK MANAGERS, NOTICE. I do not spoil your lawns with this act, as I carry ladders and portable tank. Can set up on your board walk or cement walk. Do not sink tank in ground. Will put up outfit complete in 1 hour and 30 minutes. All you have to do is to fill tank with water and furnish current for 350 electric lamps.

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This Week (March 7), HAMMERSTEIN'S VICTORIA

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American was offered all kinds of posing acts, etc., but this particular one seems to be the classiest of them all, but could hardly be judged in such a position. The girl should not take the bow and break the closing picture, for this does not help, and the finish would probably go better were she to remain in the frame. Tambo and Tambo went very well with their tambourine manipulating act, the finish gathering in a small storm of applause. W. S. Harvey and Co. replaced "Those Three Fellows," who arrived late and passed without any trouble with a heavy-weight juggling turn. Lucy Weston, who headlined last week, went a hundred per cent better this week, probably because her voice has cleared to such an extent that her enunciation, at least good, if not excellent. A funny arrangement of the bill brings a picture of the Paris Flood on third, and while the film is interesting because of the publicity handed the calamity, it should never come below 8:15 p. m.

GLOBE (Jas. H. Browne, mgr.; agent, Loew Co.).—Judging by the show which opened last Sunday (acts play a full week), the calibre of the performance, on the whole, is not up to Loew's Metropolitan standard. Ed Fennell and Lena Tyson cleaned up the show; or, to speak strictly by the card, Miss Tyson personally put over the one real hit of the night. She is an exceedingly clever girl, particularly in a male impersonation, which ranks high in its class. Both dance well, but in this Miss Tyson again excels and carries the act along swiftly to a rousing finish. Others: Wheeler and Wood, singers, good; Paris Green, in borrowed monolog, fair; Julia Raymond Tracy, songs and talk, fair; Erney and Fay, equilibrists, fair; Guy Bartlett and Co., b. f. sketch, "The Rabbit Friend," fair. Music while the vaudeville is on view is furnished by piano, violin, cornet and drums; otherwise piano and drama. The audience evidenced, on Sunday night, equal interest in both the pictures and the acts.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—Of entertaining quality, although without much show of class, this week's bill is attracting good attendance, and for the most part pleased. "Gen." Edward La Vine, toplined, closed the show, held attention, and won applause in unusual volume for late position. Burnham and Greenwood, easily the hit of the bill, started a riot of laughter upon their entrance, and when they had concluded the comedienne was compelled to make a little speech before the audience would bid them adieu. Since seen in the east the girls have further improved in their work, and now command a nightly fifty specialty. The Worthleys present a graceful and pleasing dance interlude, with songs and talk, disguised under a sketch frame-up with a special drop; they won sincere applause. Sam Liebert and Co., in "The End of the World," provided the sketch feature. The comedy lines were brought out with laughing results by Liebert, but he failed almost completely in giving the touch of pathos which has made the work in

in other hands so prominent. Others: Fred Bonen, loop walking and trapeze, scored; Cantor and Curtis, the man a fine dancer and the girl an attractive aid; Sig. Travato, musical entertainer, strong in favor.

KEDZIE (William Malcolm, mgr.; agent, W. V. M. A.).—Tuesday evening both shows capacity business, enjoyed bargain entertainment immensely. Edward Gallagher and Co. headlined with their seafaring comedy with vocal trimmings, closing programme with outbursts of laughter and applause which congealed into one big riot. Al Brown and Lew Cooper, neighborhood favorites and skillful entertainers, presented their newly-framed singing and piano number, cheered along by heartfelt applause, singing songs of their own composition. Brown tickling the ivories and Cooper leading the carolling. They displayed an act of unquestioned merit and abundant promise. Barry and Wilson opened with acrobatics, which passed pleasingly. Madeline Back, with skillful interludes upon the violin, won favor, and Sharp and Montgomery in their nifty songs and dances, handsomely costumed, came across with substantial success.

REX (Toole & Considine, mgrs.; agent, W. V. A.).—John P. Reed declared himself in on all honors at the Rex last week, and grabbed the hit of the show with what might be called an original monolog, inasmuch as Reed is not using any of the material done to death around the smaller houses by those in his line of work. Reed could discard a few "gags" at that, but the majority of his routine is good for solid laughs, and his closing song will always land him safe. "Deep Stuff" McKee opened the show with a blackface eccentric dancing act. McKee is a great eccentric dancer, and has a way of snapping his fingers to music, but at present overworks this trick. A few good songs and a new opening, together with his present dance would put the blackface man in line for some good work. A new wig wouldn't hurt his appearance, either. The Gould Sisters held down a good spot satisfactorily, and were well applauded. This act has been reviewed repeatedly around Chicago, but despite adverse criticism the girls generally make good. One offers three imitations, but should cut out the least one of them. Her idea of Harry Lauder is a trifle off and could be eliminated, as the other two would pull her over easily. Some pretty costumes help to make the act, and at the Rex the audience handed them a goodly round of applause. Douglas and Flint have a good comedy sketch with one of those "jealous wife" plots, but do not get enough out of it to put it in the first division. The woman has been poorly coached. Although both men work hard, the act does not get what it deserves. Shields and Rodgers have a corking good closing number, their larlat throwing and acrobatic work blending nicely, all helping make the act interesting and entertaining. The Rex-ograph rexed a little and then the exits were thrown open.

MARLOWE (Ed Shields, mgr.; agent, S.-C.).—Alber's Polar Bears, Kelsey Sisters, the Jeunets, Fielding, Van and Co., Sam and Ida Kelly.

MABEL (Robert Pottinger, mgr.; agent, W. V. M. A.).—7-9: Lillian LaBelle and Co., Jack Nemo, Coyne and Lillian, Burns musical trio, Maggie Cooper, Henry W. Angel, 10-12: Three Closes, Hutch Lushy, Harry LaBelle, Leslie Berns.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Selhel's Dog and Pony Circus, Fitzgerald and Odell, Great Hermanos, Antonio Mulliam Trio, Peitser and White, Hall and Coburn, Mad Miller.

COLUMBUS (H. W. Thompson, mgr.; agent, W. V. M. A.).—7-9: Harry LaBelle, Thomas and Ryan, Melrose Comedy Four, Bruce and Calvert, Foley and Farley, Adams and Alden, 10-13: Shooting Clarks, Jarrell Co., Egamar and Wynne, Adams and Alden, Hungarian Duo, Diericks Brothers.

SCHINDLER'S (I. Schindler, mgr.; agent, S.-C.).—Quaker City Quartet, Silvern and Emerick, Dick Miller, Frank Mostyn, Kelly and Co.; one other.

TROCADERO (Max Weber, mgr.; agent, W. V. M. A.).—Harry Bonton and Co., Anthony and Bender, the Heavys, Richards and DeWinters, Sylvia Weston, Blanche Irwin, Easle St. Clair, Fred Harris.

VICTORIA (H. W. Thompson, mgr.; agent, W. V. M. A.).—7-10: Kovarik, Two O'Doles, Robinson and Warriner, 11-13: Thomas and Ryan, Burn's Musical Trio, and Gale and Gale.

GRAND (Geo. B. LeVee, gen. mgr.; agent, W. V. M. A.).—7-9: John P. Reed, Bandy and Fields, Florence Geneva, Juggling Millers, Last half: Golden-Patten Co., Foley and Farley, Jimmie Leonard, Pearce and Mason.

CIRCLE (Balsdon Brothers, mgrs.; agent, W. V. M. A.).—Fairman, Furman and Fairman, Josie McIntyre, the Gliksonos and Wilson, and Gleason, 10-13: Joe Kettler and Co., Chas. Weber, Gluckstone Trio, Keating and McGanley.

REX (Toole & Considine, mgrs.; agent, W. V. M. A.).—First half: Joe Kettler and Co., Faud Bros., Chas. Weber, Vardaman, 10-13: The Gliksonos, Bernice Howard and Co., Bandy and Fields, Florence Geneva.

JEFFERSON (agent, W. V. M. A.).—Opening bill of new Jefferson at Lake Avenue and 55th Street, May Howard and Co., Florence Troupe, Morrissey and Rich, Lewis and Chapin, Faust Brothers.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—7-10: Hanlon and Walsh, Paul Bauwens, Martini and Maxmillian, Rosedale Quartet, 10-13: Dan and Alice McAvoy, Rosedale Quartet, Vardaman, Ioleen Sisters.

LINDEN (C. S. Hatch, mgr.; agent, William Morris).—Robert Nemo, Marie Laurent, Dan and Alice McAvoy, William Mortimer and Co., 10-13: Marie Dumont, Paul Bauwens, Luigi Picari Troupe and Lillian Mortimer and Co.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—Hazel May Swanson, Provost, Bennington Brothers, the Dorothys, Field's "Napa-neek."

APOLLO (R. Levy, mgr.; agent, Frank Q. Doyle).—James A. Smith and Co., the Kinsners, Wieser and Dean, Lynch and Dale Co., Violet Curtis.

ABCH (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—Madam Gertrude, Jimmie Green, McFarland and Murray, Gale and Winsley.

BUSCH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Mr. and Mrs. Frederick Jullian, Chas. E. Schofield, Nelson Dean and Co., Three Alarcons, Morgan and Thompson.

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Troy Comedy Four, Howard and Josephine Stillman, Mortimer Sisters, Brooks Miller, Laver Taylor and Co.

COMEDY (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Windecker Band, LaMour Bros., Bert H. Colton, Tetenwari Troupe, Mexican Alarcons, WILSON AVENUE (Chas. Hagerdorn, mgr.; agent, Frank Q. Doyle).—Leon Morris and LaBelle Helene, Tom Powell, Minnie Palmers Six Mascots, Laurent Trio, Mack and Wilson.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Benton, Granby and West, Sandberg Sisters, Pork Chops Evers, Chase and Vincent, Samuel P. Phillips.

GARFIELDI (Fred W. Schaefer, mgr.; agent, Frank Q. Doyle).—Phasma, Willson and Stonaker, Mae Kesler, Waddell and Ried, Mlle. Anline Reno.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Hebert Lloyd and Co., Buford, Bennett and Buford, Four Hayden Family, Boylan Trio, Blanche Kruger.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—"Chocolate Bonbons," Four Graceful Grohs, Mae Addison, Glibney and Earl, Ball and Marshall.

FRANKLIN (Gisel & Bechman, mgrs.; agent, Frank Q. Doyle).—Terry Elmer and Co., Raschetta and Arneson, Pearl Sisters, Ellis Graves.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—Great Ahlbin, Luttringer, Lucas and Co., Musical Spillers, the Wesleyes, Bessie Allen.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Huggins and Berry, Chas. E. Hall, Bessie Baker, Tunnle and Ralston, Chas. Gaylor, Minnie Adams, George Montserrat and Co., Livingston and Reid.

PALAIS ROYAL (J. F. Ryan, mgr.; agent, Frank Q. Doyle).—Adelaide Lorraine and Co., Ben Turpin, Mack and Benton, Robert Fosha.

BIJOU DREAM (Sigmund Falier, mgr.; agent, Frank Q. Doyle).—Serpente, Princess Sotnick, Bessie and Willie Hind, Walter Ross, Ruby Marlowe, Roy and Manning, Phyllis Von Gorden.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Langford Sisters, Petrolia Merrill and Co., Original Rags, Harriet Marlowe, McGrane and Vance, Kingsley and Roberts.

ELITE (Chas. Michelstetter, mgr.; agent, Frank Q. Doyle).—Shafter and Shafter, Arthur Bassett, Catherine Mills.

ESSEX (Bilhars and Lewis, mgrs.; agent,

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SOME
MORE

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AN OVERNIGHT SENSATION. THE TALK OF ALL NEW YORK. OH! YOU HIT



WORDS BY
WILL DILLON

HIP-HIP

MUSIC BY
HARRY VON TILZER

HYPNOTIZE ME

HUNDREDS OF THE GREATEST PERFORMERS IN THE UNITED STATES ARE CREATING A RIOT WITH THIS SONG. WHY NOT YOU? GET BUSY

WORDS BY
WILL DILLON

KEEP-YOUR-FOOT-ON-THE

MUSIC BY
HARRY VON TILZER

SOFT-PEDAL

OH! WHAT A CINCH THIS IS FOR ANY ACT. IT IS LIKE STEALING CANDY FROM A BABY. HAVE YOU HEARD BILLY DILLON'S EXTRA VERSES? THEY ARE THE GREATEST EVER. DON'T WAIT UNTIL EVERY ONE HAS HAD A CRACK AT IT, AND THEN SAY, "I WISH I HAD PUT IT ON WHEN IT FIRST CAME OUT."

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Frank Q. Doyle.—Argyle Comedy Four, Palmer and Dockman, Mario Dumont.

ASHLAND (A. E. Weldner, mgr.; agent, Frank Q. Doyle).—Ferguson, Seaman and Ferguson, Senator Francis Murphy, Equillo, Baker and Deven.

BROOKLINE (Triangle Amusement Co., mgr.; agent, Frank Q. Doyle).—Geo. Barry and Co., Kyrogo, Campbell and Clark Sisters.

IMPERIAL (Rosenheim and Samuels, mgrs.; agent, Frank Q. Doyle).—Justus Romaine and Co., Thomas Rees, Luigi Bros., Eugene Ray.

Jimmie Houshel and his band will open at the American Music Hall for one week, commencing 20. Jimmie's band has been at the Saratoga for some time, and are at present pushing out sweet music to the soup drinkers at the cookery. Of course all the regulars will be on the job to listen to the "Kettle Rag," etc., and everyone around the hostelry is preparing for the big event.

Elsie Cressy has been booked over the Interstate time, to open April 1.

The Grand Theatre Co. sold the Grand to George B. Le Vee, who had been general manager for the company. W. J. Menkin will remain as house manager.

A. F. Frudenfeld, proprietor of the Waukegan vaudeville house, known as the Harrison, joined hands in matrimony with Kathleen Rooney last week. Miss Rooney has been working on the Association time.

Smith and Arado opened in the Sullivan-Consline time 7, for a run of twenty weeks.

Dorothy Vaughan will take the act known as "The Eagle and the Girl" over the Eastern time, while Annabel Whitford may wander through the west with the same vehicle.

Johanne Collins has booked Art Bowen over the Orpheum Circuit for the season of '11-'12.

B. C. Whitney's "They Loved a Lassie" Co. returned to Chicago last Saturday night to lay off a fortnight, reorganize, rehearse and start out again with some new people in the cast.

April 8 has been selected as the Sunday night when Chicago Elks will stage their annual Charity Benefit at the Garrick. Harry Armstrong will again don burnt cork to hold down one of the mds in the minstrel first-part, and Herbert Duse, western representative of the Shuberts, will stage his performance.

The Fire Gaffney Girls have been booked for twenty weeks over the Haskin's time.

Frank Hunter, "straight," with the Potter

Hartwell Trio, will leave the act this week and rehearse a new one of his own.
Doc Miller will be with the Hagenback-Wallace show this season.

Walter Keefe has given contracts to Johnson and Cameron for six weeks. Al Cameron formerly had the "Last of the Regimen," a novelty quartet.

Arthur Gillespie has completed the new act for Paulus and Long.

J. W. Harrington arrived in Chicago from the south, where he played the Interstate Circuit.

Benjamin Steiner, professionally known as Ben Trask of Trask and Gladden, also Trask and Murray, died in Denver Feb. 7 of heart trouble, and was buried from his father's home at 213 East 22d Street, Chicago.

May Nannary and Co. have been booked solid over the Western Vaudeville Managers' Association time.

BOSTON

BY MORTON BIRGE.

VARIETY'S Boston Representative,
82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Bill opens picturesquely with Luigi Marabini, ice sculptor, next: McDevitt and Kelly, dance and comedy, first time here, good hands; Linton and Lawrence, first time here, went well; Wright and Dietrich, riot all the way; Flo Irwin and Co., "Mrs. Peckham's Carouse," headline act, very strong; Laddie (Hif, strong applause, curtain calls and speech; Selma Brantz, good; Raymond and Caverly, pleased; "Futurity Winner," first time here and added feature, strong all the way and whirlwind finish.

CASINO (Charles Waldron, mgr.; agent, direct).

"Fads and Follies."

GAIETY (G. H. Batcheller, mgr.; agent, direct).

"Bowery Burlesquers."

COLUMBIA (Harry Furzen, mgr.; agent, direct).

"Washington Society Girls."

HUB (Joe Mack, mgr.; agent, William Morris).

—Frank Bush, 7:30; Mac Nash, Alpha Comedy

Four, 10-12; Merritt Sisters, William Dick; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).

—Virginia Hubert, Hurley Sisters, Bill Adams, Danching Darrell, Big Little Four; pictures.

UNIQUE (William J. Wherry, mgr.; agent, National).

—Jack Lewis, Jim Atkens, Earl Musette, Ethel Gordon; pictures.

QUEEN (William J. Wherry, mgr.; agent, National).

—Jack Oliver, Dave Ross, Mabel Stack, Dot Davenport; pictures.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—With a select bill, containing many pleasing acts, the American drew large audiences for the opening performances. Musical Thor opened. He worked hard and was well received. Larola and assistant, pleased; Hallen and Hayes, clever dancers. Royal Polo Team, presented novelty in the form of unique bicycle act; Beaulé Leonard, petite and clever; "Ma Gosse," Parisian importation, decided hit; the Empire City Quartet, held over for the second week, and went bigger than ever. Speedy, the diver, was the "real splash."

"Ray" Townley, formerly of the Quigley office, has entered the Church Booking Office as secretary.

Word comes from Providence, where Cole and Johnson, in "The Red Moon," played last week, that the famous team is preparing a new show for next season. Manager F. E. Stair of Cole and Johnson says the forthcoming production will be along novel lines and will carry a big company. Cole and Johnson close the present season May 14 at Washington.

C. Wesley Fraser announces that on his last trip to New York he secured the headline act, The Great Sado, the European juggler, whom he started, 7, at Gordon's Theatre, Chelsea, beginning ten weeks on New England time.

Irving F. Moore has taken a five-year lease, 7, of the Dudley Street Opera House from the trustees who control that Roxbury property. The lease carries a renewal option. Moore will begin immediately remodeling the house inside and out. The front will be wholly changed and a box office and lobby will be put in on the ground-floor level. The auditorium upstairs will be renovated and re-decorated and the whole place put in first-class shape. The house carries a first-class theatre license. Moore will have it ready for opening by May 1. He will run pictures and vaudeville for the summer season. In September he will put in musical shows. Moore may release the house to the Interstate Amusement Company, of which he is president, but that will make no practical change in his control of it.

The Washington and Old South picture houses instituted a change of policy this week. Manager Nat Burgess, who has both houses, now has his performers give three a day instead of four a day, the vaudeville acts being furnished by the National office. This makes three houses now having three shows a day, the third being the Palace.

The eighth annual auto-show of the Boston Automobile Association opened in Mechanics' Building, 5, with 20,000 estimated attendance. The show closes 12.

"The Queen of the Moulin Rouge" is billed to open at the Boston Theatre, 14. "The Queen" almost played this town last spring, but former Mayor George A. Hibbard objected and the proposed engagement was called off. Mayor John F. Fitzgerald, who is again in office, was due back here from a vacation trip to Havana, 8, and his attitude in regard to the much-discussed Riley production is awaited with interest. It is possible that "The Queen" may be toned down for Boston consumption.

Manager Joe Mack of the Hub, which books through William Morris, has been elected a member of the Theatre Managers' Association of Boston. The Hub runs under a first-class license.

PHILADELPHIA

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Mrs. Patrick Campbell and Co., Musical McGregors, Ruby Raymond and Co., Mr. and Mrs. Gardner Crane and Co., Johnston and Hart, Bowlers, Walters and Crocker, Bert Levy, "Les Cadets de Gasconne, Dimean's Colliers; pictures.

VICTORIA (Jay Nantbaum, mgr.; agent, M. P. C. O. A.).—Will Hart, Harry and Pickett, McAvoy and Brooks, Baker and Doyle, Two Hennings, Laura Sisters, Cravey, Brown, Seaman, Cadieux; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—Church City Quartet, Siddons and Earle, Three Nemoo, Joe LaFleur; pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Emma Kraus and Pickett, Allen, Delmain and Harold; Wolfhelm Statues, Ethel Vernon LaDon and Viretta; pictures.

PLAZA (Frank Milgome, mgr.; agent, Taylor & Kaufman).—Alphonse Trompe, Curran and Milton, Wendick and LaDue, Mozart, Lamb and McFall; pictures.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Four Baris, Tom and Sisela Moore, Arnold's Animals, Telegraph Four, Whitman and Davis, Master Melville; pictures.

PALACE (William Barritt, mgr.; agent, M. P. C. O. A.).—Joe Wilton, Beatrice Turner, Roberts and Allen, Four Comrades, Hylands and Hart, Lillian Murtha, Ridges and Co., Frank Mosel; pictures.

PEOPLES (F. G. Nixon-Stedinger, mgr.; booked direct).—Morris, Welch and Co.; The McDonalds, Harigan and Gless, Evelyn Meredith, Gilbert Elv, Frank and Bruno; pictures.

TWENTY-NINTH STREET PALACE (Thomas Dougherty, mgr.; booked direct).—Musical Gleiss Family, Lala and Lala, Milly McDermott; pictures.

PARK (F. G. Nixon-Stedinger, mgr.; booked direct).—Bristol's Poodles, Myriam Aldrich, Taylor and Norton, Geo. Brown, Asger and Kemp; pictures.

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EMPIRE (Sanford & Weston, mgrs.; agent, Taylor & Kaufman).—Sostman's Jaguars, Gilbert and Lee, Demonia and Bell, Johnny LaVier, Kelt and Demont, Stewart and Demont, Harry Dare; pictures.

MANHEIM (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Five Licorice Sticks, Kelt and Demont, Proctor Sisters, Demonia and Bell, Johnny LaVier; pictures.

GEM (Morris & Amk, mgrs.; agent, Taylor & Kaufman).—Stewart and Demont, Manson Sisters, Harry Dare, Proctor Sisters, Gilbert and Lee; pictures.

TROCADERO (Charles Cromwell, mgr.).—Moulin Rouge Burlesquers.

GAYETY (Eddie Shayne, mgr.).—"Gibson Girls."

BIJOU (O. M. Ballau, mgr.).—Pat White and "Gaiety Girls."

CASINO (Ellis & Koenig, mgrs.).—"London Belles."

The Franklin vaudeville and moving picture theatre is closed this week for enlargement of the stage and other alterations.

ST. LOUIS

BY FRANK E. ANFINGER.

COLUMBIA (Frank Tate, mgr.).—Christy and Willis, juggler and dancer, start another good bill which includes Lavina Shannon and Co., Fraulein Katchen Loisset, Klein Family, Florence Bludley, Edwin Stevens, Perry and White, Four Floods.

GARRICK (Dan S. Fishell, mgr.).—Lew Fields in "Old Dutch."

OLYMPIC (Pat Short, mgr.).—"Follies of 1909."

STANDARD (Leo Reichenbach, mgr.).—"Avenue Girls."

GAYETY (George Chennett, mgr.).—"Crusoe Girls."

William Wilson, a negro, was hanged at Carthage, Mo., several days ago for the murder of Millie Plum, a white member of a carnival company, near there in June, 1907.

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C. A. Conlin, the handcuff king, who escaped from the Hot Springs (Ark.) jail and who was recaptured, has been freed, dispatches from San Francisco, where he was wanted, stating that prosecution on a charge of larceny had been dropped.

The film censorship bill to make the chief of police or some other official power to suppress moving pictures deemed objectionable has passed the council and it is believed will become an ordinance.

Manager Leo Reichenbach of the Standard Theatre will have his annual benefit Monday night with the "Century Girls" and Choochoo as the attraction.

It developed this week that the \$200,000 theatre patterned after the Maxine Elliott, which J. J. Shubert said would be built in St. Louis, is to be in a ten-story building at Twelfth and Locust streets, opposite Hotel Jefferson, with connecting tunnels under the street and palm rooms. Ground will be broken this week.

It is stated that the work of remodelling the Grand Opera House, dark about three weeks, will begin this week. Delay was due to slight alterations in the plans.

A report that the Shuberts had leased the Princess, printed in a paper here, has been officially denied, and negotiations with Morris and others are still hanging fire.

ATLANTIC CITY

YOUNG'S PIER (W. B. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Princess Rajah, dancer, sensation; Hal Stephens (New Acts); Doria Opera Troupe, excellent; Hobson and Deland (New Acts); Ten Brooke and Henry (New Acts); Manning and Ford, a. and d. very neat; Mabel Valentine, Moore, aerial.

STEEPLECHASE PIER (E. L. Perry, mgr.).—M. p.

MILLION DOLLAR PIER (J. L. Young & Kennedy, mgrs.).—M. p.

STEEL PIER (W. Bothwell, mgr.).—M. p.

Victor Williams, manager of the Alhambra, New York, and his wife were among the strollers on the Boardwalk Sunday.

Rollin T. Holden replaced Raymond Bloomer as the lead of the Savoy stock on Monday. Mr. Holden was connected with Charles Frohman's Imperial Stock Co. of Chicago. "Old Heidelberg" is the attraction this week.

F. Ray Comstock, of Comstock & Guest, the lessees of the Savoy, was down here for the week end. After talking the matter over with Harry Brown, the Savoy's manager, it was decided to discontinue stock on Saturday. Previous attempts to run stock in Atlantic City have also proven unsuccessful.

Hattie Williams wanted to ride in her auto up the Boardwalk from the Shellbourne to the Apollo Monday evening. On that night she opened in her new show, "The Girl He Couldn't Leave Behind Him." She said that her ankle was injured, and she would not open unless the permit for the ride was obtained. It is problematical whether the permission would have been gotten. The mayor was out of town, having gone to Florida on a pleasure trip, and no one else had the power to decide the question. The show opened.

Clarence Cullen went over to New York last week to complete arrangements with the publishers of his new book, "The Edly." After a short session with the book people he went around to see the boys and incidentally fell (heavily) from the water wagon. He confided to the conductor that he was broke, when that individual awakened him for his ticket on the Atlantic City train. So he offered the trainman his diamond ring as security for the ride home, and it was accepted. When he reached home he told his wife his tale and went to bed. She investigated and found \$40 in his pockets. His return ticket was secreted in his hat. All this is very real, and it's just as real too to hear Clarence telling Jim Walsh of Young's Hotel how he loves the simple life.

Mrs. W. E. Shackelford has won many roller skating championships. For the past six months torn ligaments in one ankle has prevented her from the rink and her favorite pastime. She is skating again. On the rink she is known as "The poetry of motion," or something like that.

Anthony Comstock has deserted New York and arrived on the Boardwalk temporarily. He said that at the earnest request of a young woman he had come to inspect the "evil window displays on the Boardwalk." Anthony thinks he knows more about the walk than we do.

Marshall P. Wilder (known by his intimates as "Member of Parliament" Wilder) enjoys entertaining his friends at dinner in his cozy home here. While he always offers choice wines, his strong point is pie—especially custard pie. You can measure his regard by the size of the piece he gives you. There is a custard pie put in the kitchen at all times. One day there were eight people at dinner and the pie wasn't cut.

In talking over the great number of people in theatrical life who lived in Atlantic City, someone mentioned Geo. Monroe, Pat Riley, Marshall P. Wilder and Abdell Kader. If a war ever broke out and these four were recruited into one company, they would make a star outfit.

CINCINNATI,
BY HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

ORPHEUM (L. M. Martin, mgr.; agent, William Morris).—Sunday rehearsal 10.—Red and Marlow were on Sunday afternoon in place of Follard, but Sunday night xylophone team substituted.

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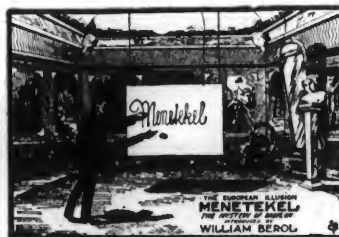
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LEO CIRCUIT, INC.

LONG ACRE BUILDING, TIMES SQUARE, N. Y.

JOSEPH J. LEO, President

tuted; Keogh and Francis, in "The Ward Healer," scored; Alfred K. Hall, dancer, about the size of two frankfurters, did well; Searle, Allen and Co., excellent; Emmet Devoy and Co., in "The Saintly Mr. Billings," fair; Willis Holt Wakefield, very clever; "Consul," the best "monkey act" ever seen in Cincinnati; Svengali Trio, hit.

COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O. Sunday rehearsal 10).—Creators, featured, biggest hit ever struck this house; Marvion Griffith, scored; Leo Myosotis, dancers, fair; Fanny Rice, good; Six Glimmerettes, acrobats, great; George Bloomquist and Co., good; Ray Cox, clever; Horani and Nevado, good.

PEOPLE'S (J. E. Fennedy, mgr.).—"Dreamland Burlesquers," one of the best of this season. **STANDARD** (Frank J. Clemens, house agent).—"Rents-Santley."

EMPIRE (D. F. McCoy, mgr.; agent, S. O. Monday rehearsal 10).—Tom Linton and Juvenile Girls, fine; Irma Obasany Troupe of Cockatoos, good; Onetta, whirlwind dancer, excellent; Lorraine Mitchell, singing comedienne, good; George Lavender, good; Four Dancing Blossoms, excellent; Lindholm-Creaghan Co., fine.

HEUK'S (Harold C. Jacoby, mgr.; agent, Leow Co. Sunday rehearsal 11).—Hanley and Jarvis, the big hit; Roland and Mack, good; Betty Urma, good; Musical Vynos, fair; Cycling Hoffmanns, good; Francisca Reading and Co., featured.

ROBINSON'S (Wm. Overpeck, mgr.; agent, Casino Co. Monday rehearsal 9).—Four Wrights, Crack Shot Randall and Co.; Lew Ward; Edmonds and Healy.

AMERICAN (H. Hart, mgr.; agent, Gus Sun. Monday rehearsal 9).—Devoro and Demeter, good; Emerson and Leclair, good; Napoleon Dermont, good; Cox Family, hit; Morris Abrams, good; Mr. and Mrs. Dick Cook, fair; Browning and Jones, good.

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr. Monday rehearsal 10).—Lina Pantser, dancing, very good; George Austin Moore, dialect songs and stories, pleased; "High Life in Jail," with William Sloan and Bill Mack, makes a hit; Lillian Herlein, prima donna, good; Edward Abeles and Co., dramatic playlet, "Self Defense," greatly appreciated; Cunningham and Marion, clever acrobats; Apdole's Bears, Dogs and Monkeys, beyond the ordinary. **GRAND** (J. H. Michel, mgr. Monday rehearsal 10).—Richardson, good upside down dancing; Mand Jones, songs, pleased; Ingraham, Kyle and Co., sketch, "Chopping the Coin," hit; Walter Daniels, interesting talker; John E. Brennan, "Hi Holler," excellent feature; "Bob Fitzsimmons," a boxing kangaroo, was favorably received. **STAR** (Drew & Campbell, mgrs. Monday rehearsal 10).—"Wine, Woman and Song" Co., with Kathryn Pearl, the olio was beyond the ordinary. **EMPIRE** (Burt P. McPhail, mgr. Monday rehearsal 10).—"The New Jersey Lilies," with Leon Errol and James E. Cooper. **ORPHEUM** (Chas. K. Peckham, mgr. Monday rehearsal 10).—La Rose Bros., acrobats with a trick house; Cecile Hall proves a charming comedienne; Morton, West and Morton, singing and talking novelty, please; Harry Mason, musical mope, won favor; Mr. and Mrs. J. Murry Smith, in "Is Marriage a Failure?" hit;

Plunkett and Bidder, s. and d., clever; Lukins' Ponies, Dogs and Monkeys, headline the bill. **OLEVELAND**—Loew's vaudeville and pictures. Governor, the horse with the human mind; Killain and Moore, nonsense talkers; Barry and Mildred, in "The Plumber's Mistake," received fairly well; Lucille Ainley, s. and d., pleased; Bailey and Tear, colored entertainers; Harry Le Clair, headlines. **PRINCESS** (Proctor E. Bea, mgr.; booking agent, Gus Sun. Monday rehearsal 9).—Thillie Locke, ill. songs; Umbouls Bros., musical; Bobby Gossans, b. f.; Bea, palmistry; Milt Arnason, comedian; Mitchell and Willard, singing and talking; **PRINTOGRAPH** pictures. **WALTER D. HOLOOMB.**

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O. Monday rehearsal 10).—The Holofians, musical act with rich scenic effects, went big; Saxon Trio, in feats of strength, clever; Farnum and the Clarke Sisters, s. and d., good; Goff Phillips, s. and t., went well; Burns and Fulton, songs and acrobatic feats, very good; Barry and Wolford, in "It Happened on Monday," sketch, s. and d., very clever; Devlin and Ellwood, in "The Girl From Yonkers," went well. **HARTFORD** (E. B. Chadsey, gen. mgr.; S. H. Melnhoff, res. mgr.; agent, Marcus Loew. Monday rehearsal 10).—7-9; J. H. Lichter, pianolog, very clever; Oaron and Herbert, comedy acrobats, went well; Laverder, Richardson and Co., in "Brady's Boy," sketch, good; Frances Gerard, singing comedienne, very good; Mabon and Nugent, s. and d., good; Herbert Charles, impersonator, went big; Mr. Russell, ill. songs. **SCENIC** (H. C. Young, mgr.; agent, direct. Monday rehearsal 9).—White's Mule Circus, animals well trained and went well; Tom Gillen, good; Lillian Short, s. and d., clever, pleased; Charles Taylor, ill. songs. **R. W. OLMSTED.**

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bobby Pandur and Bro., European strong men, good display; Milt Wood, dancer, nimble; Frank Stafford and Co., charming; Fredericka Raymond Trio, "The Knights of Old," operatic singing; Farrell-Taylor Trio, "That Minstrel Man," b. f.; Minnie Seligman and Wm. Branwell, "The Drums of Doom," intense playlet, headlines; McKay and Cantwell, farce on graft; Herring Carthe, aeroplane demonstration and pictures of aviation at Rheims and Los Angeles, extra attraction. **COLONIAL** (Cecil Owen, mgr.; agent, William Morris; rehearsal Monday 10).—Three Kellys, dancers; Lieut. Randall, Philipino sand painter, hit; Eddie Inman and Co., playlet, comic; Middleton, Spellmeyer and Co., western comedy skit; Gray and Graham, "The Musical Bellboy," funny; Fred Niblo, humorist, headline; Livingstone Trio, comedy acrobats. No Monday matinee on account of failure of acts to arrive from New Orleans. **EMPIRE** (Henry K. Burton, mgr.).—"Brigadiers" burlesquers. **MAJESTIC** (Bert Young, mgr.; agents, Anderson & Siegler Co.).—"Pop" vaudeville and pictures, good patronage. **JOE S. MILLER.**

JACKSON, MISS.

DIXIE (Jack Hall, mgr.).—Hagerty and Weaver, singing and talking, very good; Ed La Rew, comedian, fair; White and Allin, clever artists. **RITTELMEYER.**

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6).—DeHaven Sextet, headlines, go big; Dagwell Sisters, pleasing; Carbery Bros., new dancing steps, well received; Brothers Permane, novelty; Abel and Irwin, b. f., big; Mr. and Mrs. Jack McGreevy, laughing hit; Gus Henderson, wire, average. **LEO LOGAN.**

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; Monday rehearsal 10).—Excellent program and house packed at every performance. Kate Watson and Gus Cohen and Co. in "The Hoosier Girl," made good with their comedy and singing; Seldom's Venus and other podings were the best ever seen here; Charles Kenna, "street faker," capital, and kept the audience in a continual burst of laughter; the Five Mowatts, marvels in club swinging, and met with big success. The holdovers are Prate's Simlan Circus; Gus Edwards' "Kountry Kids"; Arthur Whitelaw, Irish songs and stories, and Julius Steger and Co. in the "Fifth Commandment." **LOS ANGELES** (Geo. A. Boyer, mgr.; agent, S. O.; Monday rehearsal 11).—Program fair, audience uniformly good. Nord, the English diving beauty, is the headline, well received; Hickey's Comedy Circus went big; Roberts and Fulton's comedy sketch, "Bla in Service," very funny; Alfred Jackson, cartoonist, entertaining; Lora, mind reader, very good; Marie FitzGibbons, song and story, original and pleasing. **EDWIN F. O'MALLEY.**

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Vittoria and Giorgetta, Hal Merritt, the Mozarts, the Bootblack Quartet, Musical Cutty; Lulu McConnell and Co., Carlin and Clark, Gruber's Animals. **BUCKINGHAM** (Horace McCrocklin, mgr.).—"Jardin de Paris" Co., good show. **MAJESTIC** (Mr. Dittmar, mgr.).—Pictures, soloist, Robert Lury and Miss Lair. **HOPKIN'S** (Dustin, mgr.).—Pictures, soloist, Emilie Weber. **J. M. OPPENHEIMER.**

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Three Charbino Bros., equilibriste, fair; Boris and Dally, musical comedy, "I'm Married," good; Four Rosebuds, s. and d., good; Mildred Stroller, in character impersonations, went great; Mr. and Mrs. Mark Murphy, "Clancy's Obit," a hit; The Italian Trio, singers, very good; The Two Vivians, sharpshooters, very good; Rosalie Rose, singing, enjoyable. **JOHN J. DAWSON.**

MALDEN, MASS.

TEMPLE (W. D. Bradstreet, mgr.; agent, I. B. O.; rehearsal Monday 10).—Woodford's Animals, well received; William Davis, monolog, scored; Smith and Towel, well applauded; Zinnel and Boutell, headline. **T. O. KERMET.**

MERIDEN, CONN.

POLI'S (A. E. Culver, mgr.; agents, Weber & Allen).—"The Dancing De Forests, fair; Adelina Roatling, character singer, pleasing; Hastings and Wilson, "The Lunatics," hit; Leonard and Ward, Hebrew comedians, fair; Sydney Shields and Co., in "Broadway, U. S. A.," good; Lew Hawkins, minstrel, good; Carl Henry and Co., in Billy Burke's "Les Models des Jardins de Paris," very good. **W. F. S.**

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.). Orpheum Circuit; bookings direct; Monday rehearsals 10:30).—Chassino, shadowgraphist; Peter Donald and Meta Carson, s. and d., comedy entitled "Alex. McLean's Dream"; John Well, talking prestidigitateur; Tom Edwards, the English Huntsman, ventriloquist, comedian; Harry Tate's English Co. in "Motoring"; Benjamin Chaplin, "At the White House," headline, very pleasing; Haines and Vidocq, clever comedians; Martinette and Syvester, good acrobatic act. **GAYETY** (T. R. C'Brien, mgr.).—"The Fantastic World Burlesque. **STAR** (F. Trotman, mgr.).—Miner's Americans in burlesque. **HERBERT MORTON.**

MOBILE, ALA.

LYRIC (Gaston Newbrik, mgr.; agent, Orpheum Circuit).—Donald Bowles and Co., headline, "Gully," hit; Mabel McCane, scored heavily; Warren and Blanchard, much applause; Thurber and Madison, found favor; Chas. Montrell, good; Two Harolds, pleased. **KEENE'S** (J. T. Keener, mgr.; agent, Williams, Kemble & Co.).—Dobladon, trained sheep, hit; White and Allen, s. and d., well received; Casarzo, equilibrist, pleased; J. W. Little, clever. **DREAMLAND** (W. C. Pooley, mgr.; agent, C. E. Hodgkins).—McDonald Trio, bicycle acrobats, big hit; The Great Tacina, female impersonator, scored; Reynold and Lewis, s. and d., well received. **SIDNEY ROSENBAUM.**

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10:30).—Louise Denman, Southern comedienne, pleased; Joe Fanton and Bro., athletes, good; Twin City Quartet, took well; Ethel Alton and Co., "Birds of a Feather," hit. **GEO. FIFER.**

NEWARK, N. J.

PROCTOR'S (B. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—This is one proper good show all through, not a dull minute. Annette Kellerman, first time here, scored an immense hit; Lewis McCord and Co. in good sketch, "Winning on Wind," cleverly handled; "Christmas on the Island," the Sydney Dean singing novelty; Billy Van was there; Waterbury Bros. and Tenney play very nicely on instruments of all kinds, and the "Swickhards" are entertainers of merit; Clark and Bergman, sing, talk and dance, and Marensa, Navarro and Marensa in an extraordinary comedy turn. **AMERICAN** (Geo. McDermitt, mgr.; agent, William Morris; rehearsal Monday 9).—Crowded houses at both opening performances. Una Abell Brinker and Co. in "The Eleventh Hour," a very creditable sketch, capably acted; John Rice and Sally Cohen, farce, "Our Honeymoon," very good; Belle Hathaway

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and Simlans, went with laughs; Kathryn Milley, comedienne, sang well, as did Caline and Odum in a novel offering, "Song Tailoring"; Asard Bros., novelty gymnasts, clever; and Mamie Fenton, Scotch balladist, scored well; Henderson and Thomas (colored), also ran.—ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—Good, evenly balanced bill here, headed by Flo. Condon. Jack Cavanagh and Co. in "Reconciled," great acting throughout; Mme. Zelma and Zarah in Hindoo mystery, novel; Mlle. Jardiere, songs; Billy Lowe, song and story; Curley Welles, impersonator; Raymond Peer, comedian; Dierck and Orzul, burlesque magic; Wesley and Goodman, comedy duo; George Barlow, German comedian; Hunter and Howard, colored, comedy act; Irene Sherwood in songs, dances and classic postings, and the "Prune Club" in "After the Ball," laughable. JOE O'BRYAN.

NEW BEDFORD, MASS.

NEW BEDFORD (W. B. Cross, mgr.)—7-9: Phil Ott, comedian, 10-13: The Blacks, colored entertainers; Boyd and Viola, s. and d.; Maxwell Holden, shadowgraphist.—SAVOY (J. W. Barry, mgr.).—Tommy Shearer and Co. in breezy sketch, made a hit; Ruth Jean, pianist, good. H. C. TRIPP.

NEW ORLEANS, LA.

AMERICAN (William T. Grover, mgr.; agent, William Morris; rehearsal Sunday 10).—Ziska and Saunders, capital opener; Two Roses, dainty; Girard and Gardner, favor; Johnny Ford, finished strong opening, numbers lack merit; May Tully, clever; Molasse and Corio, held over; Sabal, disappointing; Langslow, marksmen, conventional.—ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—Lew Wells, amused; Franklin and Standards, clean-cut acrobatics; Eva Mudge, repeated former success; Fay, 2 Coleys and Fay did well; Wynn and Lee, laughter; Paul Spadol, added several new feats; Valerie Bergere, familiar; "Charles, the First," return engagement.—WINTER GARDEN (Lew Rose, mgr.; agent direct; rehearsal Sunday 10).—Lorraine, animated doll, novel "pop"; McDowell, liked; Grojean, musical; Camille Fairdeaux, energetic; Bert Howard, balances furniture; Blanche Aldrade, fair. O. M. SAMUEL.

NORFOLK, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bill headed by Lovensberg's "Operatic Festival," Kessler and Dunn, open with an excellent line of dancing, following the Monday matinee Godfrey and Henderson, "A Daughter of the Gods," left the bill; Lou Anger, "the German Soldier," with his well-known monolog, made good; the Three Richardsons follow with a sure-fire hit, called "The New Pupils"; Bixley and Fink, great, and shared the comedy honors with the Richardsons; the Gash Sisters close the show with excellent hand-to-hand and head-to-head balancing.—MAJESTIC (Otto Wells, mgr.; agent, Norman Jefferies).—7-9: E. A. Turner and Co. in "Billy's Best Bet," fine; Dennett Sisters, fine, and Harry Kilday, 10-12: Helen Stuart, Garnellas, and Milmar-Morris Trio.—ORPHEUM (Stephen Butler, mgr.; agent, Norman Jefferies).—7-9: Miss Helen Stuart, excellent; Milmar-Morris Trio, great, and Garnellas, fine, 10-12: E. A. Turner in "Billy's Best Bet"; Dennett Sisters, and Harry Kilday.

ONEONTA, N. Y.

ONEONTA (Frank E. Foster, mgr.).—Bill Court, ordinary; Paul Frederic, equilibrist, fair; Koppes and Koppes, pleased; Mr. Ferge, ill. songs; m. p. DELONG.

PITTSBURGH.

GRAND (J. P. Harris, mgr.; agent, U. B. O. Monday rehearsal 10).—Fred Zobel, novel; Brady and Mahoney, very clever; Kaimar and Brown, delightful; Fred Singer, in "The Violinmaker of Cremona," pleased; Wilbur Mack and Nella Walker, good; Denman Thompson and Co., scored big; Jones and Deely, good; Four Halloways, astonishing.—EMPIRE (J. H. Zimmerman, mgr.; agent, Lew Co. Monday rehearsal 10).—Exceptionally good performance presented. Henderson and Thompson, much laughter; Gladys Van, many curtain calls; Fred Ravenhall, good; Howard and

Williams, good; Marguerite and Adriel, clever; Arlington and Hellaton, good; Manuel Romani and Co., scored.—LIBERTY (Abe Cohen, mgr.; agent, Gus Sun. Monday rehearsal 10).—George Arthur Minder, very good; Eddie S. Fox, fair; Booder-LaVelle Troupe, good; Renee Family, scored; The Silvers, made good; Inez McOusker, clever.—ACADEMY (Harry Williams, mgr.).—"Fay Foster."—GAYETY (Henry Kurtzman, mgr.).—"Kulcherbockers," large audience, well pleased. M. S. KAUL.

PORTLAND, ORE.

ORPHEUM (J. Cordray, mgr.; agent, W. V. A.).—Maurice Morichini, headlin, decided hit; "The Devil, the Servant and the Man," good; Sullivan and Pasquelens, pleasing sketch; Berg's Six Merry Girls, a hit; Allen Wightman, clever; Altus Bros., excellent; Avery and Hart.—PANTAGES (John A. Johnson, mgr.; agent, W. S.).—Vina Models, excellent, much applause; Joe and Oia Hayden, local favorites; Eretto Bros., clever equilibrists; Musical Montgomerys, well rewarded; The Hardicks, good.—GRAND (Frank Coffinberry; agent, S. C.).—Excellent bill and crowded houses; Smith and Harris, open, deserve better place; Hillarion and Rosalie, Phantastic Phantoms, immense hit; Bolton Troupe, fine acrobats; Pete Baker, riot; Reese Proser, assisted by Helen Reed, excellent; Smilers Carney, musical treat; Kelley Wentworth, the Village Lockup, very good. W. R. B.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—M. p. and Stokes and Young, good; Mr. and Mrs. Matthews, plenty of laughs; Quaker Comedy Four, pleased; Wm. Demott and Mlle. Unice, clever and showy horsemanship.—PALACE (Louis Jacobs, mgr.; agent, M. P. C. of America; Monday rehearsal 10:30).—M. p.: O'Brien Troupe, splendid; Transfield Sisters, David Levine, Dedios Dog and Pony Circus, Eretto Bros., Shaefer and Shaefer.—GRAND (C. G. Keeney, mgr.; agent, W. S. Cleveland; Monday rehearsal 11).—M. p.: Lukens' Lions, Welling Sisters, Hugh Blaney, Andrew Lewis, Helen Norton and Co. G. R. H.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Eight Gelshe Girls, clever novelty; Brown, Harris and Brown, well received; J. Francis Dooley, laughing hit; Jean Clermont, barlesque Circus, good novelty; Jimmy Lucas, clever, pleased; Douglas and Douglas, good; Mme. Panita, flutist, good. The acts from Los Angeles, being delayed on account of washouts, their places were taken Sunday and Monday by Ulline and Rose, pleased; Temple City Quartet, immense; Mr. and Mrs. John Dumont in "After Forty Years" (New Acts), and Arturo Bernardi, scored big.—MISSION (John Clark, mgr.; agent, S. C.; rehearsal Thursday 10).—Honore has been dark six days. Acts from Los Angeles being detained around via Portland. New show opened Tuesday matinee. Romany Opera Troupe topped bill, scoring well; Thomey Keltoms, musical scored; the Great Whitman, contortionist, well received; Gertrude Vandye, songs, pleased; Trainer and Dale, pleased.—NOTES.—Willy Pantzer is sporting a gold cigarette case, set with diamonds and sapphires, the inscription on the inside reads: "Presented to Willy Pantzer by Martin Beck, Jan. 24, 1910." William Flemen had to close his Orpheum time on account of throat trouble. He returned to Chicago. His place was taken by the Temple City Quartet, who scored big; Mr. and Mrs. Frederick Voelker, "Twilight in the Studio," made a deep impression on music lovers.—Rosa Romani is now playing in stock here.—Site for New Orpheum has been selected. Building operations will commence shortly. The new house will be ready for next season. EUGENE J. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Rodkine).—Week 6: The Rosards, acrobats, clever; The Lazars, sketch, immense; Sam Hood, witty sayings; Trolley Car Trio, entertaining.—STAR (Kennedy & Wyler, mgrs.; agent, Sullivan-Condolines).—Week 6: Bulbit, Fawcett and Fellows, sketch, good; Mansfield, comedians, comical; Cannon's Cockatoos, great. BEN. MILAM.

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"SIX MASCOTS"

Featuring JULIUS H. MARKS as Hans Pumpnickie.

That's What They All Say!

He stole my act.
He chose some of my talk.
He can't be original; I saw another man use the
same stuff.
He is a thief. I knew him when he was a
butcher.
How about the other fellow selecting the best
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Think it over.

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MANAGERS, WATCH THIS ACT FOR FALLS AND CLEVER TRICK TUMBLING

"La Maze, Quail and Tom are comedy acrobats. The clown of the trio went Jimmy Rice one
farther when he actually tumbled into the eyeglasses of the bass fiddler, much to the embarrassment of
that serious-looking young man. All three are amazingly fast and their feats are astounding and dan-
gerous."—Robert Speare in "The Telegraph," Feb. 22.Direction of **EDW. S. KELLER**

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A LITTLE EARLY, BUT WE PREDICT THAT OUR NEW SONG "JUST FOR A GIRL"

Will be the Big Spring and Summer Success for 1910, and how could it be otherwise? A swinging waltz melody by the well-known composer, ERNEST R. BALL, with enough verses by REN SHIELDS to keep you singing for ten minutes, with a laugh every second. READ A FEW OF THEM—NUFSED.

FRANK MORRELL started the ball rolling with it at Hammerstein's Victoria, New York, and he thought they'd never let him go.

ORIGINAL VERSES

FIRST VERSE.

Songs have been sung in most every tongue,
Just for a girl;
Men have won fame, gained honor and name,
Just for a girl.
Of course she's expensive, we know that is true,
Without the dear creature what would poor man do?
There's nothing in this world he wouldn't go through
Just for a girl.

SECOND VERSE.

Wealth has been sought and great battles fought,
Just for a girl.
Kings have lost thrones, and men have lost homes,
Just for a girl.
We can't help but love her tho' try as we might;
We'll pray she'll be true as the stars shining bright;
There is many a heart that is breaking to-night
Just for a girl.

CHORUS.

Just for a girl, just for a girl,
If her eyes are brown or blue,
It's all the same if they smile for you.

Just for a girl, just for a girl,
We smile and we sigh, we fight and we die,
Just for a girl.

A FEW OF THE MANY EXTRA COMEDY VERSES

VERSE.

Adam, they say, one day went astray,
Just for a girl.
He had to leave the garden one eve,
Just for a girl.
Now Adam that time had a picnic
You see,
For then women's clothes were as cheap as could be,
In those days all dresses grew on fig trees.
Just for a girl.

CHORUS.

Just for a girl, just for a girl,
Now had Adam some what's right,
In that garden would he to-night,
Just for a girl,
We all know his ribs lost one of his ribs,
Just for a girl.

VERSE.

Business men fall and then go to jail,
Just for a girl.
Croakers they croak, and brokers go broke,
Just for a girl.
Some men go hungry and do without meals,
To ride them around in big automobiles,
I've been there myself and I know how it feels,
Just for a girl.

CHORUS.

Just for a girl, just for a girl,
Lots of trouble she can make,
She's like five aces, she's hard to shake,
Just for a girl,
Most men of great note have all lost their goat,
Just for a girl.

VERSE.

A man named Malone was sighing at home,
Just for a girl.
Sons he had three, and longing was he,
Just for a girl.
His family of boys were astonished one day,
When nurse yelled, "The doctor we need right away."
Then down from their knees they all went to pray,
Just for a girl.

CHORUS.

Just for a girl, just for a girl,
Doctor came in with a noise;
And says, "I'm sorry, it's a two more boys."
Just for a girl, just for a girl,
Doctor, dear, I've been wishing all year,
Just for a girl.

The above will be sent FREE—All we ask of those we do not know is an up-to-date program. NO CARDS or AMATEUR PROGRAM will be accepted.

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SAN DIEGO, CAL.

QUINN (E. J. Donnellan, mgr.; agent, S. C.; rehearsal Monday 10).—Week 28: Edgar Berger, equilibrist, good; Al Fremont and Co. in "The Way of the West," held interest throughout; Sally Stemler, songs, good; Eddie Dolan, monologist, good; Gardner, Rankin and Griffin, musical, fair. Pictures.—PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; rehearsal Monday 1).—Russell and Grey, songs, good; Albert Leonard, dancer, good; "Expo," official march, played by Fred Stansfeld, as a feature. Pictures.—EMPIRE (H. C. Moore, mgr.; agent, W. H. Clune).—Pictures and songs by Annie Montgomery.—GRAND (R. Beers Loos, mgr.; agent, R. M. Campbell).—Wm. H. Knox, baritone, and pictures.—BIJOU (Martin & Martin, mgrs.).—H. S. Le Compte, baritone. Pictures.—JEWELL (M. A. LeClair, mgr.).—Willie Hall, boy soprano. Pictures.—UNION (F. W. Rublow, mgr.).—Pictures.—NOTE.—It is understood on good authority that the new Spreckels will be built and ready for occupancy by Jan. 1 next.—The lot to be occupied by the new Savoy has been cleared of the buildings, and excavating work will soon begin. L. T. DALEY.

SAVANNAH, GA.

THE ORPHEUM (Joseph A. Wileusky, mgr.; agent, Inter-State; Monday rehearsal 2).—Blum, Boom, Brrr, musical act of merit; Con Daley, character singing, very good; Marie Sparrow, comedienne, scored; Augusta Taylor and Co. brought forth many laughs; Charles Mills, monolog, well received. R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—8-5: "Oh, You Woman" Co., with Mlle. Charmion as an added attraction. 7-9: Gay Masqueraders.—EMPIRE (Wm. H. O'Neill, mgr.).—8-5: Sam Devere's Show, good. 7-9: Star Show Girls. S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.).—La Petite Gossie, grips attention; Melody Lane Girl, heartily appreciated; Cressy and Dayne, great reception; McIntyre and Groves, singing, excellent; Reilly, well rewarded; Honette, substantial hit; Mankin, favorite.—PANTAGES (Alex. Pantage, mgr.; agent, W. S.).—Frank Mayne and Co., splendid sketch; Banta Brothers, well received; Helen Lowe, favorite; Hunth and Rudd, scream; The Clevelanda, many laughs; Dilla and Templeton, two clever youths.—MAJESTIC (Frank Donnellan, mgr.; agent, S. C.).—Alexandrov Troupe, fine; Ray Snow, very amusing; Meier and Mora, hit; Helm and Constan, very good; The Bernis, substantial hit; L. S. Street, very clever. TOMMY.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Edna Aug, clever character work; Eddie Leonard and Co., scored; John McCloskey, songs, went big; Emily Erickson Green and Co., sketch, fair; Stella H. Merriam, dog act, closed show; Zarettes, jugglers, good opening act. O. S. C.

SPOKANE, WASH.

ORPHEUM (Joseph A. Mueller, mgr.; agent, W. V. A.).—Honey and Co., headliners; Edwin Holt and Co., best thing on bill; Charles F. Lemon, went big; Berry and Berry, well liked; Barnes and Crawford, good; the Bimbos, clever; McGinnis Brothers, ordinary.—PANTAGES (E. Clarke Walker, mgr.; agent, W. S.).—Bafayette's Dogs, strong feature; Riva Larsen Troupe, novel; Madden and Nugent, seemed to please; Fred Wyckoff, lauded solid; Ames and Corbett, big hand; Wm. D. Gilson, favorite.—WASHINGTON (George Blakesley, mgr.; agent, S. C.).—Laagard's Troupe, top honors; Mr. and Mrs. James McCann, great; Fox and Ward, pleased; Kane and Kantor, made good; Frank Whitman, entertaining; Galsie, a treat. A. H. McHUGH.

SPRINGFIELD, MASS.

POLL'S (S. J. Breen, mgr.; agent, U. B. O.).—Monday rehearsal 10).—Richards and Montrose, in "My Pal's Sister," opened; Be Gar Sisters, dancers, fair; Blinn, Blinn and Blinn, amusing; Phil Staats, monolog and pianolog, original; Rooney and Bent, in "At the News Stand," both as good as ever; Stepp, Mehlinger and King, a riot; Alcide Capitaine, closed well.—GILMORE (Wm. Ryan, mgr.).—7-9: The Behman Show, ranks among the two or three "best ones."—BIJOU (Ed. L. Knight, mgr.; agent, Wm. Morris).—Daley's Country Choir, added feature.—NOTE.—Lasky's Imperial Musicians are laying off here this week. They play at Poll's next week. G. A. P.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.; bookings direct; rehearsal Sunday 10).—Helen Grantley Co., sketch, fine; Five Juggling Normans, excellent; Avon Comedy Four, fair; Artell and Hopkins, a. and d., good; Marshall Montgomery, ventriloquist, good; Frank Fogarty, monologist, good; Jean Berzac and Ponsie, fair.—STAR (A. H. Moeller, res. mgr.).—Follies of the day, with Jack Johnson, an excellent show. BEN.

RICHLAND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jefferies; Monday rehearsal 11).—"Cattle Land," western comedy drama; Musical Irving, German comedy specialty; Sugimoto's Japanese Troupe of acrobatic wonders.—LUBIN (C. B. Glenn, mgr.; agent, Norman Jefferies; Monday rehearsal 11).—The Les Danovs, novelty comedy act; Bell and

Washburn, songsters and comedians; Maud Bartow, fascinating soubret.—THEATRO (R. L. Welch, mgr.; agent, Gus Sun; Monday rehearsal 11).—Howard and Alma, a. and d.; Rhoads and Wagner, "The Flower Garden"; Roy Rodgers, singer; Grace Burton, serpentine dancer.

MILTON CAPLON.

TOLEDO, O.

THE EMPIRE (Harry Winter, mgr.).—The "Ginger Girl." The show is good all through. The chorus is as good as any this season, and the singing is above the average. The Four Londona is the added attraction.—ARCADE (W. C. Bettis, mgr.; Sunday rehearsal 10).—The Mardo Twina, get a lot of laughs; Pauline Fielding and Co., comedy playlet, "The Rose of Virginia," headliner, and well received; the Tossing Austins, comedy juggling and dancing, pleased; the Empire Singing Four, one of the best; Lovello, good ventriloquist act, and Fitch D. Cooper was a hit with his clever imitations; the Newmans, clever songs, dancing and talking act; Rosteria, limosons, closed.

SIDNEY WIRE.

TORONTO, ONT.

SHRA'S (J. Shea, mgr.) agent, U. B. O. Monday rehearsal 10).—Hyams and McIntyre, sketch, big success; Jane Courthope and Co., fine; Lillian Shaw, clever; Bert and Starr, good; The Casting Dunbars, sensational; Clifford and Burke, pleased; The Ballots, fair.—MAJESTIC (Wm. Morris, Inc., mgr.; Monday rehearsal 10).—James J. Corbett, a great hit; Franklin Gale and Co., good; Goyt Trio, pleased; Two Clarks, a success; Hall and Earl, good; Harper Smith Trio, fine; Magneto, a big sensation; Alona Bros., well received.—STAR (F. W. Starr, mgr.).—"Lady Buccaneers," did well.—GAYETY (T. R. Henry, mgr.).—Clark's "Runaway Girls," pleased. HARTLEY.

TYRONE, PA.

BIJOU (M. L. Schalliey, mgr.; agent, Gus Sun; rehearsal Monday 1).—8-5: Doris Clairmont, dancer, pleased; Dixon and Nelson, hand balancers, good; 7-9: Eugene Sweet, character comedian, pleased; Edman and Gaylor, "The Tramp and the Girl," good. J. D. COCHRAN.

WASHINGTON, D. C.

CHASE'S (Winifred De Witt, mgr.; agent, U. B. O.).—"Dinkiepie's Christmas" proved hit of the bill; Mlle. Valletta's Leopards, very good; Charles Leonard Fletcher, repertoire of characters, entertaining; Quinn and Yeager, dancers, went well; The Big City Quartet, good singers; Tops, Topsy and Tops, good; Willard Simms and Co. (Edith Conrad and Eugene Robinson), immense.—CASINO (Abbe Mayer, mgr.; agent, William Morris, Inc.).—Bosquet, the Human Violin, hit; Garry Owen and Co., laughable sketch; Madeline Burdette, soprano, classy; The Great

Barnetti, mystifying, "black art"; Florence Elliott, singing comedienne, good; Ed. Eustia, contortionist, went well; Duffy, Sawtelle and Duffy, comedy a. and d., scored; Claude Golden, magician, pleased; Rads and Bertman, comedians, scored.

NEW LYCEUM (Eugene Kernan, mgr.).—"The Bohemians," a good burlesque troupe, are doing well. GAYETY (Geo. Peck, mgr.).—Fred Irwin's "Majestics," a popular aggregation.

MAJESTIC (F. B. Weston, mgr.).—Charles and Sadie McDonald, good comedy skit; Dave Canton, human scarecrow, went big; Jerome and Hunter, comedy acrobats, clever; Vaudeville Trio, singing, very good.

ACADEMY (John Lyons, mgr. and agent).—Bert Rose, monologist, pleased; Symphony Quartet, good; Sondheimer and Hellmuth, comedians, bit of hit. BILLY BOWMAN.

WINNIFEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, Wm. Morris).—Week 28: "The Operator," headlined, went big; the Rinaldos, hit, cleverest hoop act here; Brown and Navarro, very pleasing; Bennington Brothers, gymnasts, good; Carl and Emma Gath, girl, a winner; Irene Lee and Dancing Boys.—BIJOU (Geo. Case, mgr.; agent, S. C.).—Anne Blancke and Co. in "Freckles," went big; the Wheelers, pleased; Velde Trio and Dogs, very good; musical Lowe, Wood and Lawson.—NOTE.—Owing to illness, the Wheelers were unable to work at the Bijou shows Wednesday and Thursday. They resumed on Friday. HUGH.

YONKERS, N. Y.

WARBURTON (Joseph E. Schanberger, mgr.; agent, Edward S. Keller; Monday rehearsal 10:30).—Mrs. Eva Fay, headliner, "Thaumaturgy," powers mysterious; Francis Wood, good juggler; Murray K. Hill, monolog, very taking; Connelly and Webb, one big hit; Webster, Cullison and Co., comedy, excellent impression.—ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 12).—Harry Crandell and Co., scream; "Ogalalla Girls," comedienne, good; Aldert and Myers, a. and d., good impression. CRIS.

YOUNGSTOWN, O.

PRINCESS (Fitch & Hantch, mgrs.; agent, Gus Sun) has been purchased by the Lessees, Fitch & Hantch, for \$20,000. The house will be enlarged to seat about 1,200, when vaudeville and pictures will be played on a larger scale than at present. The roller skating craze in this vicinity sees its end in the razing of the big rink at Avon Park. Avon is undergoing changes preparatory to the coming season. Big improvements are being made at Idlewild Park, Sharon, Pa., on the Youngstown and Sharon Street car line. A vaudeville theatre will likely be numbered among the new features. C. A. LEEDY.

WORK AND OWE Acrobatic Jesters

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Direction, **AL SUTHERLAND** Always Working

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WIRE

Goes the strongest every day. BIG HIT, GREAT SUCCESS. THIS WEEK at the COLUMBIA, CINCINNATI. Read more opinions about this remarkable performance

"ENQUIRER," CINCINNATI (FEB. 21).

A MERITORIOUS BILL.

"There is merit in every act at the Columbia Theatre, but the veteran tight wire performer, Caicedo, who still holds his own as a 'star' in that line of work, delighted hundreds of old friends, who applauded his skill and daring."

"Caicedo, the greatest of all 'wire' workers, opened his act with his wire tumbling, dancing and graceful poses, etc., etc."

GREAT BILL AT THE COLUMBIA.

MANAGERS, AGENTS and all, address immediately as per Route, Orpheum Circuit; or to permanent address, 2 Stone St., New York, care J. J. Julia & Co.
THIS WEEK, ORPHEUM, MEMPHIS. NEXT WEEK (MARCH 14), ORPHEUM, NEW ORLEANS.**FOUR READINGS**What the **SAN FRANCISCO PRESS** had to say about the
4 Readings, week Jan. 23d:"CALL."
"Another act newly come this week which gets nothing but applause and no turned down thumbs in the turn which the Readings—four of them—put on. Perhaps, if you saw the Willie Pantser troupe of last week you will think it a hard to hand job for another act of similar kind to win. I thought so, but the Readings' turn is different in many respects, and it is characterized by a

smoothness and daring that makes it worthy of its position just before the moving pictures."

"POST."

"The Four Readings are an example of the fact that there can always be something new by way of an acrobatic turn in vaudeville. How they keep it up seems marvelous, for the four are not like anything that has ever struck the Orpheum before."

"EXAMINER."
"Westony provides a fine feature of the new show. Many there may be who will prefer the Four Readings, acrobats. You may think you do not care for acrobatics, but you will change your mind when you see the Readings, who have one of the greatest acts of its kind ever seen in San Francisco. Their hand-to-hand leaping can be described only as marvelous.""CHRONICLE."
"An unheralded acrobatic act, the Four Readings, proved a startling wonder. Following the Pantser, as they did, they had to offer something sensationally novel to make good. Thrilling feats of hand-to-hand leaping are their specialty, and they are marvellous at it. The act throughout is neat and swift."

PAT CASEY, Agent

EDWARD BARNES AND MABEL ROBINSON

Piano Playing and Singing.

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"BITS OF EVERYTHING"
Out West, But Coming East Soon

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FRED DUPREZAt present speaking on **P. G. WILLIAMS' PLATFORMS**
Week March 7, Colonial, New York
March 14, Orpheum, BrooklynSpeeches by **JAMES MADISON** "Some" AuthorBooked by **EDW. S. KELLER** "Some" Agent**LEO CARRILLO**Fixed up by **PAT CASEY**

VARIETY'S OWN PICTURE REVIEWS

"At the Eleventh Hour" (Edison).

The Edison studios have turned out a rather intense dramatic in this subject, working up to a good climax by means of a skillful trick. At 10.30 the Governor learns that a criminal who is to be executed at 11 o'clock is his son, who left home five years before. While a struggle goes on in the Governor's mind as to whether he shall let law and justice take its course, or use his official position to save the supposed son's life, a clock is shown on the screen with the minute hand inexorably moving to the hour point. Just at the hour the Governor collapses, but meanwhile it is discovered by the spectator that the criminal is not his son at all, the young man making his appearance to call on his father to beg forgiveness. The boy is first shown in his father's home very much the worse for looking on the wine when it is red. He attempts to rob his father's strong box, but is detected. The father insists that he stay home, and declares that if he leaves the house he cannot return. The boy goes out. Five years elapse. The father is Governor by this time. The warden of the penitentiary sends a message that the condemned criminal has just been identified by his clothing as his son. At first the Governor writes a reprieve. Then he tears it up and instructs the warden to let the execution go on. Fearing that the will weaken the Governor looks himself in his office and throws the key out of the window. As the time advances toward the fatal hour, the Governor sees visions of his wife and himself bending over the boy's cradle when he was a baby. Then the awesome preliminaries of leading the condemned to the death chamber appear in his vision (both visions being shown by the "double negative scheme"). All ends well. The picture has gripping interest.

RUSH.

"The Man Under the Bed" (Edison).

A rather well devised comedy. An absent-minded patron in a hotel gets into the room of an aged spinster. He takes off his shoes and places them so that they show from under the bed. Just as though a man were there. Then he discovers his mistake and "beats it" swiftly. The spinster discovers the shoes, and what she thinks is an intruder. She summons the clerk armed with a revolver. While their backs are turned toward the door, the absent-minded one returns stealthily for his shoes and is caught. The spinster grabs him, and the presumption is present at the finish that he marries her under duress to escape a worse fate at the hands of the police. The subject has laughs and is thoroughly entertaining.

RUSH.

"The Girl Thief" (Kalem).

The Kalem people having gotten through with their epidemic of Indians, offer a polite drama. A girl and her brother operate as clever thieves. Through an advertisement the girl is employed as governess in the home of a wealthy clergyman. He makes a declaration of love, a love which she seems to return. Everything is in readiness for the girl to do a "getaway" with a million dollars or so worth of jewels, but just at that minute her love for the owner conquers, and she swipes his photograph instead. The brother upon her return is very much put out at this miscarriage of a well laid plan. They plan a "hotel job," and the girl after making an acrobatic escape over the roof to another hotel, finds herself in the same minister's room. He saves her from arrest. The girl thereupon decides to give up the "crook" business and become a trained nurse. It so falls out that she is sent to nurse the minister's aged father in a distant city. The minister goes to visit the aged invalid and meets her. Of course he forgives her misdeeds and takes her to his arms. The minister is not a con-

spicuously good actor. For example, at one time a door is opened just at his back, but he does not start and turn until two seconds after it has been closed again. The best actor in the company is a tough truckman, who comes to the rooms of the brother and sister to take away the girl's trunk. The brother tries to dissuade the girl from taking the straight and narrow path and tries to prevent her departure, but the husky baggage smasher, who looks the part, offers to "smash" him in the girl's defense. The reel measures up about average.

"The Door" (Pathe).

A stupid apprentice is sent to put a door in place in the home of a country gentleman. He carries the door through the streets, knocking down a score of persons in his awkwardness and gets into all sorts of difficulties. At length he arrives at his destination. The door is too high. To make it right, the apprentice saws off part of the top; this makes it six inches too low, and for his stupidity the landlord kicks him out of the house and into a lake nearby. He is rescued by a fisherman, and the finish shows him returning effusive thanks to his savior. The picture is funny at times, although rather time-worn in idea, but anything is better than the Pathe offerings of crime and lust, so it passes.

RUSH.

"Brittany Lassies" (Pathe).

This is a colored film, the workmanship being rather better than the average, although not by any means a wonder. There is no story. A company of children in the quaint province of Brittany are shown at play. A novel device is used to introduce the views. A little girl arises Christmas morning, to find piled at her bedside a number of boxes of paper dolls. She takes out the contents of each box, and when she holds it up the figures take life and the result is the animated pictures. The little girl of the boxes is very pretty, and her engaging smile of delight is quite as interesting as the scenes of Brittany.

RUSH.

"Rags, Old Iron" (Essanay).

The star part of this film is the appearance therein of George K. Spoor (the "Eas" of Essanay) or else his double, as the chief actor in the moving picture, of which a moving picture has been taken. He's a good actor, too. Two kids being refused admission to a picture show are inspired to steal a bag of rags from a basement. (That's a bad start, for the success of the scheme may inspire these kids to get picture money the same way.) The rags do not weigh heavy enough, so one of the boys permits himself to be tied in the bag. When the sale is made to the old rag man, the kid is weighed and dumped into the back of the wagon. (Not a bit likely that a kid should be mistaken for a bag of old iron.) The comedy (really laughable) commences as soon as the junk dealer starts to drive away. The kid's companion loosens the tie-strings and the "old-iron" escapes, starting a chase in which the junk dealer undertakes the hopeless task of trying to catch the youngster as he dodges under the wagon and around it. Finally the kids hang the junk man to the back of his wagon, facing the man, so he must run backwards when the horse is started up. The result is ridiculous. The kids next appear at the show, witness an act and one moving picture; then they are turned loose. The rag man catches them coming out, and in an ensuing chase there is more comedy. The film is really funny; but the laughs are gained through the very reprehensible idea of the kids stealing even so worthless a trifle as a bag of rags to get money to go to picture shows. That's a poor proposition.

WALT.

"The Violin Maker of Cremona" (Pathe).

This film is one of those rare gems in the multitude of unpleasant, unprofitable and often unwholesome reels which the Pathe Co. is turning out. The story is clearly told (it has been used as a "curtain raiser" by stock companies over here), and the acting is excellent. A hunchback is the hero. The mayor of Cremona has offered a gold chain to the workman who shall make the best violin. The daughter of one of the violin manufacturers has been promised, by her father, as the bride of the man who wins the chain. She is loved by a fellow-workman of the hunchback, and when the cripple wins the prize he turns it over to the lover, that the girl may be happy in her heart's desire. The lesson of self-sacrifice makes the film a real high-grade release, apart from its interest as a picture.

WALT.

"From Beyond the Seas" (Urban-Eclipse).

Several splendid actors participate in this reel; they have been chosen from Parisian theatres, and put it all over the average picture actor we have in American films. The girl has made an appointment to meet her sweetheart by the seashore. The crags, rocks and ocean make a pretty setting. Jack is a little late, but Bob, his rival, gets on the job and tries to win the girl's favor by force. Jack shows up in time to make a heroic interference. In revenge, Bob chops a hole in the bottom of the dory in which he knows Jack must soon put to sea. He corks the hole with oakum, and the next view shows Jack in the sinking boat. This effect is realistic, the boat gradually sinking, in spite of his efforts to bail it out, until it finally disappears in the deep, leaving Jack swimming. The camera is close hauled in this and the ensuing scene. The struggles of Jack have been witnessed from the deck of a passing ship, and the sailors come to his rescue in a yawl. They take him back to their steamer, bound for South America. Jack is compelled to go along. He arrives home just in time to intercept Bob and the girl as they are entering the church to wed. All bets are off in a twinkling and the interesting film ends. Give Urban credit for putting over a pretty good one.

WALT.

J. W. WINTON

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ANNABELLE WHITFORD

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"Annabelle Whitford, so vastly improved that she can scarcely be recognised as the plastic creature who gave us the 'Gibson Girl' and other picture features, is the star headliner. She has the most unique act, something displaying intelligent thought, devotion to the pictorial and artistic as well as scientific and mechanical originality. . . . Annabelle sails out over the audience in a banner-decked airship, in which a single light shows her perfect face. . . . It is all pretty and wonderful."

"TRIBUNE"—PERCY HAMMOND.

"Miss Annabelle Whitford is now devoting her attention to aviation in vaudeville. . . . Miss Whitford may be observed floating around the auditorium in an illuminated aeroplane distributing flowers and verses to young gentlemen who sit in mezzanine and proscenium boxes. It is unique and attractive and productive of much applause. . . . Her appearance is one of the most spectacular in vaudeville. Yesterday afternoon's audience grew enthusiastic over it."

CHICAGO "JOURNAL"—O. L. HALL.

"Annabelle Whitford, the headliner at the Majestic this week, is the very fair beauty from 'The Follies.' She scored highest in the aeroplane novelty, when she floated out over the footlights in a reproduction of a flying machine that actually worked. Her singing was quite incidental to her poise in her being able to sing from the dizzy eminence."

Ask PAT CASY



KAUFMAN BROS.

In "TUNEFUL ORIGINALITIES"

THIS WEEK (MARCH 7) COLONIAL, NEW YORK
ADDED ATTRACTION: 8½ POUND BOY—JACK KAUFMAN, JR.

EDW. S. KELLER, Agent

TEN CENTS

VARIETY

VOL. XVIII., NO. 2.

MARCH 19, 1910.

PRICE TEN CENTS.



ALEXANDER AND SCOTT

"FROM VIRGINIA"

FEATURED WITH

COHAN & HARRIS MINSTRELS

NEWARK "EVENING STAR," MARCH 1st.
"To Thomas Scott and Arthur Alexander went the next honors when they held the stage together, Alexander's portrayal of a 'cissy' mulatto wench being exceptionally good."

NORWICH, CONN., MAR. 21
HARTFORD, MAR. 22, 23

WATERBURY, MAR. 24
NEW HAVEN, MAR. 25, 26

NEWARK "EVENING NEWS," MARCH 1st.
"In Alexander and Scott, the management has a team whose impersonation of a dusky beau and belle of the howling swell order are features of the show."

PAT CASEY, Agent

William Bernstein

Begs to announce the opening of a
NEW SHOP AT 1540 BROADWAY

(Between 45th and 46th Sts., Times Square, New York)

in connection with store at 54 West 31st St.
devoted exclusively to the sale of the



William Bernstein
SHORT VAMP SHOES

(TRADE MARK)

FOR WOMEN



Lambert and Williams

"That Comedy Couple"

NOW PLAYING FOR

SULLIVAN-CONSIDINE

REPRESENTATIVES:

Jo Paige Smith and Reed Albee



BRINDAMOUR

The original and champion high diver of the world, diving into ice water handcuffed and shackled, releasing himself from the cuffs while under water. The greatest talked of act and box office attraction in vaudeville. NOW PLAYING THE ORPHEUM CIRCUIT. MARCH 14th, ORPHEUM, ATLANTA, GA. Management of GEN. J. GREENE.

ALICE

1909-10

DIRECTION



WESTERN SEASON

LLOYD

PAT CASEY

THE GREATEST VAUDEVILLE HIT IN YEARS
MARCH 21, ORPHEUM, OMAHA

VARIETY

VOL. XVIII., NO. 2.

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STRONG OPPOSITION AGAINST MOSS-STOLL NOT LOOKED FOR

Oswald Stoll Discredits Reports of Beck's English Interests. De Frece Not in Favor of Barrasford Managers.

(Special Cable to VARIETY.)

London, March 16.

There seems to be a split impending on the Barrasford Tour. The King's Theatre, Southsea, has withdrawn from the Barrasford booking office, and it is said the Pavilion, Newcastle, will follow.

The common talk about town is that if Martin Beck and Alfred Butt hold no other interests over here than the Barrasford Tour with a booking arrangement with the De Frece houses, a big deal is impossible.

It is claimed that half of the towns on the Barrasford Circuit will not allow their houses to be run in and booked along with De Frece's. Oswald Stoll in an interview says it is improbable that Martin Beck has acquired any English interests.

William Morris denies that there was any talk of amalgamation between Beck and himself on the way over. Mr. Beck leaves for New York Saturday on the Lusitania. Morris' date of sailing is uncertain.

(Special Cable to VARIETY.)

Berlin, March 16.

It is announced that Martin Beck has completed arrangements to erect an Orpheum Theatre here, to be built and opened by August, 1911.

(Special Cable to VARIETY.)

Paris, March 16.

Martin Beck, accompanied by Mark Luescher, arrived in Paris, March 14, and said it is definitely arranged with Alfred Butt that they will build a theatre in the center of Berlin.

Germans who know Berlin express astonishment that such expensive property should have been selected for vaudeville.

Mr. Beck has booked the Mlle. Polaire' sketch from the Palace, London, for America. He negotiated for Mme. Rejane while here.

The only report of consequence in this week's budget of local news is that certain financial people have been approached and sounded whether they would consider investing in a proposed circuit of western vaudeville theatres.

Interests unfriendly to the United Booking Offices claim that this proposition emanates from that agency and is in line with the United managers' scheme to erect an opposition in the west if the Orpheum Circuit through Martin Beck does not stick to its knitting.

A son of a very prominent vaudeville manager has been mentioned in connection with the interviews had with financiers.

MURDOCK NON-COMMITTAL.

A VARIETY representative this week asked John J. Murdock if he wanted to make any statement, drawing to Mr. Murdock's attention that many reports were about as to his connection with the United Booking Offices.

"Guess I'll go in the real estate business," replied Mr. Murdock. "There seems to be money in that." Nothing more would the Chicago showman utter.

All vaudeville people seem interested in Mr. Murdock's movements, but none has a line on him. One said the other day, "I know John Murdock, and when you see him around the United Offices, you know he has or he is going to have some business there, or he wouldn't be wasting his time. And when he has no further business there, you will see Murdock leave."

"CONSUL, JR." DIES.

Houston, Tex., March 16.

"Consul, Jr.," one of Frank Bostock's "monks," died here this morning at 1:30 of pneumonia. The chimpanzee has been playing in this section, booked by Pat Casey, of New York.

BIG CORPORATION SETTLED.

The final trimmings on the \$1,500,000 corporation formed and known as "Loew's Enterprises, Inc.," were settled last Saturday.

Jos. J. Rhinock is vice-president. Rhinock represents himself, the Shuberts and Geo. Cox of Cincinnati. This end of the concern is said to have invested \$150,000 in the venture. They, with Marcus Loew, president, and Jos. Schenck, general manager, control the corporation, stock having been divided or apportioned to permit this.

It is supposed that some stock will be placed for public sale to finance or cover future operations looking toward the control of more theatres for the "pop" vaudeville time the Loew Enterprises has.

BREAKING GROUND NEXT WEEK.

At the Morris office this week it was announced that the William Morris Western corporation had secured a site in Denver and that ground for a new Morris theatre would be broken there next week.

A deal for a location in Kansas City for the same purpose is about to be closed, it was also said.

MAUDE ODELL "CLASSICAL."

It was said this week that Maude Odell, the poser from England, will be a "classical dancer" on the Morris Circuit ere long.

With an understanding of the close confinement Maudie feels when fully dressed, the Morris people broached the subject of "art" dancing to her, and she went to it with avidity.

It is expected that when Maudie "dances" there will be some expose.

ALMOST VAUDEVILLE SHOW.

Patrons of the Bijou Dreams, run by Keith-Proctor in New York, have noticed of late that the vaudeville acts are more and more encroaching upon the moving picture part of the entertainment. It is a common occurrence during the evening shows to see four acts appear in succession. When variety was first introduced among the films it was the rule to separate each pair of acts by a reel of motion pictures.

WESTERN TEN-CENT CIRCUIT.

San Francisco, March 16.

This morning there was a conference proposed between Sam Loverich, manager of the Princess; S. Morton Cohn, who has the controlling interest in a chain of small variety houses up north; Archie Levy, the agent, and a prominent public official who is financially concerned, for the purpose of laying out a circuit of straight ten-cent vaudeville houses in Oakland, Sacramento, Stockton, Fresno, Bakersfield, Los Angeles and San Diego. The plan besides includes two San Francisco houses.

The scheme is the culmination of the Archie Levy break from the Sullivan-Considine booking forces some time ago.

The present meeting will decide upon a policy of four acts and three pictures for the entertainment, to run weekly. An eastern outlet towards Colorado is wanted, with bookings from Chicago westward to be made. All the cities mentioned were locally represented at the meeting.

John W. Considine is to arrive in Frisco today, but no one has a line on the purpose of his trip here, though it is said that perhaps Considine will take over the Garrick, Zick Abrams of the National, in which S.-C. are partners, favoring this.

OVER-NIGHT HEADLINER.

Baltimore, March 16.

Three weeks ago, when the wife of one of the vaudeville team of Hoey and Lee, then at the Maryland, was taken ill, causing the team to cancel after playing three days, Manager Kernan wired on New York for a substitute.

Minnie St. Clair, a singing comedienne, heretofore unknown in this city, responded, and made such an impression that she is on the Maryland's bill again this week.

Not, however, as a "filler-in," but headliner.

SOME SENSE TO THIS.

Chicago, March 16.

The women in vaudeville are warned that Chicago has decided to assess a fine of \$50 upon any one who wears a hat pin which projects more than one-half inch beyond the crown—the hat in which it is worn.

HASN'T BOOKED LAUDER.

(Special Cable to VARIETY.)

London, March 10.

There's no truth in the rumor that Martin Beck has secured Harry Lauder. No one doubts but that William Morris has Lauder well signed up. If it is not publicly announced it is because Morris does not care to have the English managers know it when seeking releases from Lauder's dates over here.

It is said that Beck may offer the Scotchman a guarantee with a sliding scale of percentages on the gross over certain amounts, or that a flat week salary of the largest amount ever paid in vaudeville may be tried as an inducement, but it is not expected to be successful for the reason that Lauder is already under contract to Morris.

No other "blacklisted" act, beyond Vesta Victoria, has been taken by Beck, though one prominent turn recently returned from a tour of the Morris time in the States may receive an offer, according to report.

ORPHEUM VS. POLI.

From information obtained during the week, it appears that the offer tendered to P. Alonzo, of the Poli Circuit, by Dorothy Richmond, the former female vaudeville agent, for the services of James K. Hackett, on the Poli Circuit, was intended to be an entering wedge leading to a tour of the Orpheum Circuit by the star.

The understanding seems to have been that did Poli give Hackett a week in the face of the "blacklist," the Orpheum Circuit on the strength of that would then have booked Hackett for its time.

Information also tells that if Miss Richmond had met the price offered on behalf of Poli for one week of Hackett, the latter would have received a Poli contract. The illness of Mr. Alonzo for three days last week is reported to have been the only reason the agreement did not pass.

Hackett will fill out the balance of the season by a legitimate tour.

The engagement of a big "blacklisted" act (as Mr. Hackett is, having played for "the opposition") by Poli, before the booking of Vesta Victoria by Martin Beck, would have been accepted as an indication of a stand by the New England manager against the powers that be in the United Booking Offices, though which Poli books.

With the Orpheum Circuit breaking into the "blacklist" on the ground of "star attraction," any booking from the "opposition sheet" by a United manager now would not leave that impression.

POLI'S SUMMER PLANS.

Hartford, Conn., March 10.

The plans for the Poli houses during the summer have been about formed. Poli's, in this city, will run until about the end of July with vaudeville, resting for a month before starting the next season.

Stock will be installed about May 15 in the Poli theatres at Springfield, Worcester and Scranton. Bridgeport about the middle of May will see a moving picture and vaudeville show in the house, to remain until the new Poli theatre in that city is completed.

Other Poli houses will close about the date that stock commences.

POLICE CENSOR PLAY.

Chicago, March 10.

By order of Assistant Chief Schuettler, the official censor of the force, Sergeant Chas. O'Donnell paid a visit to the Bijou, Sunday, and ordered the elimination of several scenes and actions in "The Chinatown Trunk Mystery," this week's attraction at that West Side home of "meller drammer."

Cuts enforced were the slapping of a white woman's face by a Chinaman, the scene of the killing of Elsie Sigel and the dragging of the trunk and the dead girl on the stage; also one section of the "third degree" scene where the body is exposed to view.

SOME HAMMERSTEIN BOOKINGS.

Bookings at Hammerstein's are running quite far ahead now. Bert Williams will reappear there as the feature for the week of April 18. The week before Lew Dockstader is to re-enter vaudeville at the same house.

The Nelson-Wolgast fight pictures will be shown by Mr. Hammerstein in a week or so under an arrangement with Barney Gerard.

For the summer Mr. Hammerstein has engaged Gertrude Hoffmann in the "second edition" of her review. Miss Hoffmann will appear there June 6 for a run at a salary reported at between \$3,000 and \$4,000 a week. It was said last week that \$3,500 had been offered the producing-imitator for her summer series, but that she held out for \$4,000.

Lew Dockstader's vaudeville figure is \$2,000 a week.

MUSEUM DROPS OUT.

Chicago, March 10.

The London Dime Museum, for nearly two decades unique among Chicago amusement places, has gone out of existence, and workmen are transforming the building (on State Street, opposite Congress) into a business building.

Captain John White conducted the house up to the time of his death some years ago and made a mint of money out of the various methods which he employed in furnishing entertainment for its patrons.

Of late years W. J. Sweeney ran the place; but it has stopped "running for Sweeney."

Like the "small time" competition in New York, which caused Huber's Museum to change policy, it has been the London's undoing.

Little Garry Owen returned to New York this week, after an absence of two years. Garry may present himself in a "single."

PANTAGES TALKING WITH CORT.

San Francisco, March 10.

There is a strong story around on the inside that Alexander Pantages and John Cort have talked about the Cort theatres in the west. Pantages wants some of them.

How it will turn out isn't in the report, but the addition of the Cort houses to the Pantages' present string would place the opposition to Sullivan-Conside in a more favorable fighting position against that concern.

S.-C. LOSE BOOKINGS.

Chicago, March 10.

The houses of C. H. Miles, who has played Sullivan-Conside bookings, were placed with Walter F. Keefe on Tuesday by Mr. Miles. They are the Miles, Minneapolis; Majestic, St. Paul, and new Majestic, Detroit, now nearing completion.

It is likewise said that the Marlowe, this city, a S.-C. house, will leave the S.-C. office this Saturday. The move of the Marlowe, if it happens, is considered very significant.

It is claimed that in the Miles-Keefe deal is the beginning of a coast to coast booking chain of the cheaper houses.

NOT IN MONTREAL.

Montreal, March 10.

The local papers printed late last week that the Theatre Francais will pass over to William Morris on May 1. It is a "Sparrow house" and has been playing combinations.

At the office of the Morris Circuit it was denied that the Montreal theatre mentioned had been taken.

The Sparrow Co. has been flirting for some time to dispose of one or more of its theatres, and the item printed is supposed to be in line with some operations in hand.

GIRL ACROBAT STILL ALIVE.

Cincinnati, March 10.

At the City Hospital this afternoon it was stated that Augusta Fassio, the girl acrobat who sustained a broken neck while playing here nearly two weeks ago, was still alive. Her condition remains unchanged. Little hope is held out for her recovery.

THEATRE FOR INSANE.

Washington, March 10.

The government intends building a theatre for the inmates of the Hospital for the Insane. It will be an expensive building on the hospital grounds. Special matinees will be given for the demented.

NEWSPAPER AFTER ANNABELLE.

The New York opening of Annabelle Whitford in vaudeville at Hammerstein's last Monday was not without its jar to the former Queen of "The Follies." On Monday evening the Hammerstein management received a letter from the attorney for a New York evening paper notifying it that Miss Whitford was infringing upon a copyrighted series of drawings in her song, "The Newspaper Girl."

In this number two special "drops" are employed, each having a representation of a picture in harmony with Miss Whitford's dress. The paper claimed a copyright upon the work of an artiste of its staff, and the infringement was founded upon her sketches.

Nothing upon the "drops" or in the song contained anything mentioning the creation of the newspaper artiste. Miss Whitford has continued to sing the song. The sole question arising was whether the pictures on the "drops" were reproduced from copyrighted originals.

The evening paper which has made the objection to that portion of Miss Whitford's act has a solicitor or two campaigning among vaudeville people for advertisements. Up to date Miss Whitford has not listened.

FOREIGN ACT HELD UP.

The Zealand, from Antwerp, brought in The Lafailles on Monday, a foreign act of four people, destination Barnum-Balley Circus. The immigration authorities ordered the quartet held at Ellis Island, pending an examination.

This examination will, it is said, go back to last season, when the owner of the act, then playing with one of the Ringling shows, had some diamonds confiscated by the custom inspectors on the charge they were smuggled into this country by him. Lafaille was not bothered after the diamonds were seized, and he was allowed to depart.

There are three women besides him. The act was booked for the Ringlings for two seasons through H. B. Marinelli.

FOSTER'S MUSICAL SHOW.

Chicago, March 10.

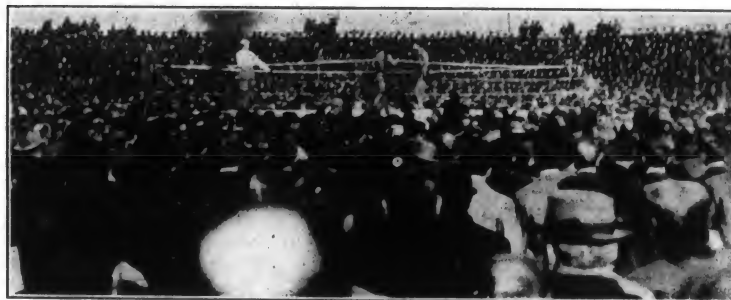
Allan K. Foster opens March 27 at Joliet a musical piece, "The Jockey and the Maid," which will rehearse in Chicago until then.

Foster will star and Grace Sloan will be the prima donna. Al Denier, Ed Edwards, Eunice Cline, Gwendolyn Brand and Carl Mittleberg will also be in the company with Phil Welta the musical director. Harry Armstrong has provided sixteen girls for the chorus.

RITCHIE SUES DE HAVEN.

Chicago, March 10.

In Superior Court last Monday, attorneys for Adele Ritchie filed a \$50,000 suit for damages and slander against Carter De Haven. Both parties to the action are featured in "The Girl in the Taxi" at the Cort. The suit is said to be the climax of a series of quarrels between the co-principals, which culminated in a scene last Friday night, in which De Haven is said to have tossed crumpled paper in Miss Ritchie's face, she retaliating with a slap on De Haven's jaw. Adolph Marks is Miss Ritchie's legal adviser.

**THE NELSON-WOLGAST FIGHT.**

Scene at the ringside, from a snapshot taken by ARTHUR HUSTON.

CHICAGO ARTIST-AGENT ROW THREATENS SERIOUS TROUBLE

Federated Union Sends Out Announcements that Houses Booked by Frank Q. Doyle Are Unfair to Labor and Serious Complications May Develop.

Chicago, March 16.

The spirit of discord and the feeling of unrest in the Chicago agency situation for some time past is becoming worse. Unless conditions improve perceptibly the outcome may be disastrous to all concerned.

Differences between Frank Q. Doyle and the Actors' Union which resulted in Doyle being placed on the "unfair" list by the Chicago Federation of Labor upon representations of the union have developed into an open rupture.

The union has practically declared to banish Doyle from the booking business if that is possible. Notice of boycott upon theatres booked through him have been mailed to all labor unions affiliated with the C. F. U. It is also stated that eventually bill posting will be utilized against the agent.

Into the tangled affair comes what are known as "stink balls," ill-smelling compositions thrown about theatres, driving the audience out. They have been exploded in several houses booked by Doyle since last Sunday.

The union resents this method of procedure, as it does also "slugging," and has offered a reward for the detection of any one engaged in either.

Mr. Doyle for his side "stands pat." When seen today by a VARIETY representative he appeared unruffled and very busy, and expressed no uneasiness over future dealings in his agency.

A further angle of discord in the matter has brought the White Rats and the local union actors into a clinch, which may be far-reaching in its disturbance, involving a nation-wide boycott. The Doyle case has been placed entirely in the hands of the local Federation, which has taken steps beyond issue before the national body. These steps may have been taken for the purpose of finding some clear sailing for the Rats.

At last Friday's meeting of local Rats as individuals, acting upon their own initiative and behalf, but not representing the Rats as an organization, a fund was collected to establish an agency here through which any actor might book, regardless of affiliations, with any manager desiring his services.

Doyle will not admit theatres are leaving his office, but rumors are thick and conflicting statements many.

One thing is certain, and that is the agency situation is becoming daily more unsettled.

DOUBTS "\$300 ACT HOUSES."

A vaudeville man from the west this week stated to a VARIETY representative that he had serious doubts as to the authenticity of the list of houses capable of playing \$300 acts, printed in VARIETY last week.

When informed that the lists as printed were in most cases supplied by the agents or circuits named, he said that might ex-

plain it. The houses enumerated in the west, particularly, he stated, were wrong in several instances that he had personal knowledge of, and that some of the theatres mentioned never paid over \$300 for their entire bill, let alone that amount for one act.

However, he concluded, the agents or circuits misrepresenting would reap their punishment. Whereas, they may have been securing acts cheaply, upon publishing that \$300 would be paid, acts receiving a regular salary of that amount would hereafter demand it from them on the strength of the printed list, he thought.

CLEVELAND'S CIRCUS MONDAY.

Cleveland, March 16.

The circus at the Hippodrome (Keith's) opens Monday. It is becoming an annual event under the direction of Harry A. Daniels, who manages the big house.

The show people in town are not certain whether a recent protest against the circus by the tenants of the Hippodrome was genuine, or a clever bit of press work of Mr. Daniels' manipulation. It is quite well known Mr. Daniels never dodged publicity for any theatre he managed or features in it.

Max Sherman is in the Max Hart offices.

AMENDMENT RECOMMENDED.

Boston, March 16.

Though the joint Committee on Judiciary reported "leave to withdraw" on the bill of the Theatre Managers' Association of Boston to amend the child labor laws so as to allow children under fifteen to appear on the stage under certain restrictions, the bill is not dead by a long shot. Senator Teeling, who was a dissenter from the committee report, brought the matter up in the Senate again and had a vote passed that the Senate would act on the bill tomorrow. Senator Teeling will try to have the bill substituted for the adverse report.

The joint Committee on Judiciary also voted to report a limited amendment to the messe process bill. If the bill advocated by the committee is passed it will be necessary to get a warrant from a judge instead of from either a judge or justice of the peace or master in chancery. The bill is particularly designed to protect stage people, who find claim agents collecting all kinds of claims from other States against them. Manager Lindsay Morrison, of the American, was active in getting the bill under way.

An artist lately played Boston, and expected considerable trouble through attachments by creditors had himself arrested upon reaching the city, remaining in the custody of a constable while there, stopping other officers of the law from taking charge of his person.

On March 9 at San Francisco Mr. and Mrs. Arthur Huston became parents of a girl. Mrs. Huston is Zinka Panna, professionally.

NEW ZEALAND LIVELY.

Wellington, New Zealand, Feb. 1.

With the return of Ben Fuller, the elder son of John Fuller, from an around the world trip, things in a variety way at once picked up in this country, where John Fuller & Sons have a circuit of houses.

The Fuller Circuit has opened the Opera House, Christ Church; Alhambra, Dunedin, and Theatre Royal in this city, playing vaudeville in each with success. The circuit's houses playing moving pictures in the same town also continue. The Opera House at Auckland is also playing pictures.

To prevent loss of business at Auckland, the Fullers will commence immediately to build a one-story house having a seating capacity of 2,000 for the vaudeville policy only.

While the Fuller Circuit, as formerly, maintains its independence in bookings, there is a working understanding between it and the Brennan Circuit to play such acts as may be mutually agreed upon, which are imported by Brennan. The Fullers play an importation for six weeks, while Brennan gives seventeen weeks. Transportation is divided pro rata. The Croton Bros. and Deaves' Manikins are a couple of acts soon to appear here.

The Brennan and Fuller time is separate from that offered by Harry Rickards.

In the Fuller New Zealand houses but six shows a week are given. The Brennan houses play eight shows.

John Fuller and his two sons have now traversed the world, each separately, observing the methods of variety managers everywhere. No doubt many of the ideas noted will be incorporated into the conduct of the Fuller Circuit for its and the public's benefit.

CASEY KEEPING TAB.

"Keeping cases on callers, or the agent's dream of revenge, by Pat Casey," should be the title of the "daily report sheet" in the Casey Agency.

Like all agents, Casey claims he is often, if not more so, falsely accused of not seeing visitors to his offices. The accusation always includes a statement that not having seen the head of the agency, the visit was useless, no business having been transacted.

This continually bearing down on Pat's nervous system, he ordered that a sheet be printed, with a correct tally placed upon it daily of everyone who opened the office door; who was asked for; who was seen; the nature of the business transacted, and the result.

Every morning Mr. Casey upon arriving at his private office, hugs the sheet to his chest, then looks it over, and lifting both arms up, yells: "Let 'em all come in. I've got 'em tabbed."

BETTER INDIANAPOLIS BILLING.

Since the return of Ed L. Bloom, general manager of the Morris Circuit, from Indianapolis, it is said the Colonial there, booked by Morris, will give more and closer attention to its billing department.

Paul E. Sonthe has been sent to Baltimore to take charge of the Jerome H. Remick forces in the southern city. He will be located at 200 West Lexington Street.



KATHRYN MILEY.

Featuring
"WHAT'S THE MATTER WITH REILLY?"
Over the Morris Circuit.

And meeting with pronounced success, taking eight to ten encores at each and every performance, making the hit of her life with "Reilly," published by the fastest growing music publisher in Chicago, HARRY L. NEWMAN (Room 64), Grand Opera House Block, CHICAGO, the same firm that publishes the sensational natural born song, "TENNESSEE," the biggest hit in the west and south.

SETTLE TWO; TWO PENDING.

Two new houses at least are to be added to the Empire Circuit in place of an existing pair. These are in Baltimore and Washington. Kernan's Lyceum will be replaced by a new building in time to open next season, as was intimated in VARIETY last week. The Baltimore project has been settled, although no statement has been forthcoming as to site or time of opening.

In addition to these it became known this week that a deal is hanging fire by which the West may get a house in Fourteenth Street. It is said that ample capital is accessible for the building of a theatre, but that the project is held up by the Miner Estate.

The three Miner brothers have an agreement with the Empire Circuit that no burlesque house shall be operated by the Wheel within a radius of a mile and a half of a Miner theatre. Fourteenth Street is within that distance of Miner's Bowery, and it is declared that the executives of the estate have presented a determined opposition to the deal. It cannot go through without their consent, and it is understood that such consent will not be forthcoming.

The Miners pretty well control New York and vicinity, and they do not welcome an addition to the Empire string in their territory both on the ground that it would draw patronage from their theatres and diminish their prestige in the Wheel management.

The Empire people are also busy with a scheme to invade Harlem with a burlesque theatre playing their shows. It is claimed that the location will be on 125th Street, but just what part is not disclosed.

This district is partly within the mile-and-a-half limit of Miners' new theatre in the Bronx (149th Street), but over toward the west side of town the street runs out of the distance restriction.

Baltimore, March 16.

The Empire Circuit Co. (Western Wheel) had considered purchasing the Lubin Theatres, and building its new Baltimore house on that site, but after an investigation found this impractical on account of the short depth of the lots. That the new house will be built on Fayette Street, opposite Ford's Opera House, is almost assured.

Cincinnati, March 16.

While the directors of the Empire Circuit (Western Burlesque Wheel) met here last week the arrangement of routing for shows wishing to extend the season a few weeks were arranged.

WESTERN CLOSES APRIL 30.

The regular tour of the Empire Circuit burlesque companies will come to a close Saturday night, April 30. Many of the shows will continue three weeks longer, depending upon the willingness of the players to accept the customary salary cut.

This year the Miner Estate will run a supplementary season of summer stock burlesque at the Bowery, New York. The enterprise will commence about the middle of May, following the season of the Miner companies and will continue until the warm weather discourages patronage.

FIGHT PICTURES DISPOSED OF.

Barney Gerard, of Miner & Gerard, has taken over control of the moving pictures of the "Battling" Nelson-Ad. Wolgast lightweight championship fight. They will be played in the houses of the Empire Circuit by arrangement between the various house managers and Gerard.

Sid Hester, of San Francisco, arrived in New York late last week with the reels. He promoted the long fight. Hester has taken offices with Gerard. The pictures were shown Monday as the added attraction with the latter's Western Burlesque Wheel show "Talk of the Town" at the Casino, Brooklyn.

Hammerstein's will have to wait until week after next (March 28) to get the film. Next week they go to the Empire, Brooklyn with "Talk of the Town" and then come into the Bowery with the same show. At the same time they will be exhibited at Hammerstein's.

Chicago, March 16.

Sam Howe thinks he has a good investment in "Battling" Nelson, who has signed contracts with him for all theatrical appearances until September, when "Bat" goes into training for a return date with Wolgast. "The Rialto Rounders" cleaned up at the Alhambra and Euson's with "Bat" as the big feature during the fortnight ending last Saturday night. Nelson then went to Milwaukee to strengthen "the Marathon Girls" at the Gayety this week, going next to the Minneapolis Gayety to strengthen the "Parisian Widows" next week. Howe may then take him to Pittsburg for "The Rialto Rounders" week at Hyde & Behman's house.

Apropos of "Bat" the story is told that the Wolgast-Nelson pictures, which opened for the first Chicago showing at the Empire last Sunday, came near not being shown at all, as a result of hustling between the Eastern and Western "Wheel" promoters.

It develops that Johnny Robinson, who is "Bat's" personal representative, signed a contract with Max Weber for the reel to be shown at the Alhambra, coincidentally with a contract made between Sid Hester, of San Francisco, and Manager Hess of the Empire, both agreements made and signed same day. As Robinson was not vested with the proper authority to close the deal, the Empire got the pictures.

The fight pictures were a great bone of contention between houses of the Eastern and Western Wheel. The Alhambra (Eastern) spent about \$500 in extra advertising to bill the pictures as an added feature for the "Star and Garter" show, which is this week's attraction, and at the Empire (Western) about the same amount of money was invested to proclaim the film. Both houses announced the first showing for Sunday matinee, but on Saturday afternoon the Weber Bros., of the Alhambra, obtained a temporary injunction restraining the Empire from showing the films.

The injunction held good, neither theatre exhibiting the pictures Sunday at either show or at the Monday matinees. During the day, in Superior Court, Judge Dupuy dissolved the Weber injunction, and Monday evening the Empire put the pictures on for the first time in Chicago. The Webers could have done the same at the Alhambra, but they were not in possession of a reel.

DISAVOW BROKEN AGREEMENT.

It is declared by the Empire Circuit Co. officials that they broke no faith with their opponents (Eastern Wheel) when they returned to the Empire, Schenectady, after leaving that town to play Troy.

There was an agreement between the two wheels. The Western was to quit Schenectady and in return the Columbia Co. was to withdraw billing its Albany house in Troy. The Empire officials declare that instead of doing so the Eastern men billed the suburbs of Troy and kept a standing advertisement in the Troy papers to draw patrons to their Albany house. This the Westerners interpreted as a violation of the agreement entered into and forthwith declared the compact at an end, returning to Schenectady.

WESTERN IN HARRISBURG.

The Empire Circuit took possession on Monday of the Auditorium, Harrisburg, playing burlesque there under a guarantee (\$1,000 for three nights). This week "Wine, Woman and Song" plays the whole week as a test to see whether the house will stand six days. If the returns do not warrant so long a stop, only the last three days of the week will be played there. The early half will then be taken up by optional one-nights in Reading, Allentown and Allentown, Pa.

The shows now come in from Pittsburg to Washington, so there will be no extra transportation attached to this arrangement, a stop-off arrangement having been made with the line.

The Harrisburg week just included in the Western tour closes the gap existing in the Wheel between Chicago and Cleveland, the Wheel having been shoved up to accommodate the change.

CHANGES AT ANNUAL MEETING?

Though the annual meeting of the Columbia Amusement Co. (Eastern Burlesque Wheel) will not occur until June there is now talk of possible changes in the list of officers and directors of that company.

Nothing is said with positiveness, however, nor is there any one connected with the Columbia Co. who will admit he is in a position to furnish advance information.

It may not be before the annual meeting that any radical changes in the Eastern Wheel or its shows will be officially confirmed.

WOLGAST AN ATTRACTION.

Kansas City, March 16.

Ad Wolgast, the conqueror of Battling Nelson, opened here at the Century this week to the biggest business ever known at the house. Though very warm for this season of the year, the gross on the day was \$1,600.90.

There was naturally much curiosity to see the champion in action. He received a wonderful reception and his style of fighting brought shouts of admiration.

MURRAY HILL IN SUMMER.

The Murray Hill Theatre, an Eastern Burlesque Wheel house, will play vaudeville and pictures this coming summer under the management of Jos. Shea, the agent. It will be a "split" week, Mr. Shea booking in acts there for three days only.

SHOW FOR SHEAN AND WARREN.

Through the death of Geo. W. Rice, of Rice and Barton, and the retirement of Charles Barton at the end of this season from burlesque, with which he has been connected for many years, Rice & Barton's "Big Gayety" franchise will pass over to Al Sheehan and Charles Warren, of the vaudeville firm of Shean & Warren. A deal has been made to this effect with Mr. Barton.

The other Rice & Barton show in which the late Mr. Rice was the star will pass away as the result of the comedian's death, after the present season ends.

SINGER GETS ANOTHER.

There will be two "Singer shows" on the Eastern Burlesque Wheel next season. The one besides Singer's own company ("Behman Show") will be R. K. Hynicka's "Serenaders," which Mr. Singer will produce under an understanding with the owner.

The other Hynicka Eastern Wheel attraction, "Fads and Follies," will be retained by Charles B. Arnold, with Imhof, Conn and Corinne as the principals also for next season. The hard work during the past season by Mr. Arnold on "The Fads and Follies" and the addition of the trio to the cast sent Mr. Arnold's show away up among the top-notchers, placing it in a condition to remain undisturbed almost for the next whirl over the Wheel.

SUMMER PICTURE HOUSE.

Boston, March 16.

The Columbia has been leased, and the new tenant will take possession May 22, when probably a policy of cheap vaudeville and pictures will hold forth for the summer anyway, the lease carrying an option for a period beyond the heated spell, it is said.

The lessee is reported to be a New York operator, who intends forming a corporation, and running the Columbia in connection with other summer enterprises he has now in hand.

SPECIAL COP YOKED.

Boston, March 16.

Isabella Hamilton, formerly a member of "Vanity Fair," and Special Policeman Thomas H. Kelly were married at the Church of All Strangers, Boston's "Little Church Around the Corner," last week. Kelly first met Miss Hamilton when the "Vanity Fair" show was here two seasons ago. Miss Hamilton left the stage and returned to her home in Cleveland. Last week she came to Boston and the wedding took place.

MAY CLOSE OLD "TROC."

Chicago, March 16.

Alderman John H. Jones, on behalf of a committee which has been investigating the "Troc," introduced into the City Council Monday night an order directing the Chief of police "to close and keep closed that house on account of conditions."

Weber Bros. own the property, which has been running pictures and vaudeville, booked by the W. V. M. A. Previously it played burlesque in the Eastern Wheel.

The Alrona-Zoeller Trio have added an "unridable" donkey to their act and will resume work when Fred Zoeller recovers from a sprained ankle.

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"In Panama" closes next week.

Gardner, Rankin and Griffith will separate.

Harry Von Tilzer sailed for Europe Tuesday.

Yorke and Adams will be playing in vaudeville within a week or so.

Rose Kessner, late of Smirl and Kessner, has just joined with Nat Jerome.

Sam J. Curtis and Co. commence their Sullivan-Considine tour April 11.

Frank Vincent has fully recovered from his recent severe attack of grippe.

Fred V. Bowers and Co. open on the Morris time at Winnipeg, Monday.

"The Three Twins," with Mayme Gel-rue, in the lead, may go to Paris for the coming summer.

Vesta Victoria will open at the Orpheum, Kansas City, on April 17 for her tour of the Orpheum Circuit.

The Fulton, Brooklyn, has arranged a "local show" for next week on account of the near approach of Easter.

Adgie and Her Lions opened this week at the Tremont, New York, booked for several weeks on the I. B. A. time.

Bessie Roy and Ed Lovett were married March 12 at Jersey City. Both are members of the "Oh, You Woman," show.

It is rumored that the New York offices of the Sullivan-Considine Circuit may be removed to the Long Acre Building.

Eugene Adams, of The Alpha Trio, and Annette Locke, of Brooklyn, were married at St. Anne's Church, New York, March 6.

Arnold Daly is reported to have selected the cast for "After the Opera" at the American this week. Mr. Daly rehearsed the act.

It was Michael Fitzgerald's "Juggling Girls," not "Flanagan's," who were billed as Pat Casey's at Steubenville a couple of weeks ago.

Leo Carrillo, VARIETY's cartoonist, will appear at the Colonial, New York, next week, for his first appearance this season in the city.

La Pia, the foreign dancer, under contract to the Orpheum Circuit, will be the feature of Martin Beck's Orpheum Road Show next season.

World and Kingston could not appear at the Hippodrome, Cleveland, last week, due to the ill-health of Miss Kingston. The act is at Utica, N. Y., this week.

Clark and Hamilton and The Orlicks, foreign acts, sail from the other side on the Lusitania tomorrow (Saturday), opening on the Morris Circuit March 28.

Lorenzo Brothers, and John Higgins, two acts, reached New York this week on "spec." Both came from Europe. The Marinelli office will try to land them.

It is said that Neil O'Brien, the minstrel, wants \$1,100 weekly for vaudeville. Mr. O'Brien is worth something like \$100,000, and can hold out for his price.

Toots Paka doesn't know whether she will return to vaudeville or a production. Both are waiting to hear from her. Toots lost a job when "The Young Turk" quit.

The Victoria Four replaced Claire Romaine for the two Monday shows at the Greenpoint this week, the headliner being confined at her apartments under a physician's care.

Grace DeMar arrived in the city from the west, where she has been featured with "A Knight for a Day." Miss DeMar will peddle three comedy songs to the vaudeville public.

Willie Dunlay, of "The Girl at the Helm," and Bessie Merrill, with "A Stubborn Cinderella," are arranging a vaudeville turn for this spring, in which they will appear together.

Jos. Hart's "Snap Shots" has been called in for repairs. Netta Vesta, one of the principals, will return to the stage in her "single" singing turn, under the direction of Edw. S. Keller.

Joe Keaton and all the other Keatons, including "Buster" and "Jingles," were sent away on a rush order Tuesday to fill in at Keith's, Boston, for the week. Eddie Keller's Jules did the rushing.

"The Dockstader Four," composed of Eddie Cupero, the band leader with the late minstrel organization, and three other musicians from the same troupe, are in vaudeville, placed by Al Sutherland.

Jolly, Wild and Co. have given themselves over to the management of Jack M. Welch for Cohan & Harris. The act will remain in vaudeville under Welch's direction until called for in the other field.

Ella Tavalato has left "The Follies of New York" (Eastern Burlesque Wheel) to undergo an operation at the Woman's Hospital, 141 West 100th Street, New York, where she is registered under her private name, Ella Ssasavaroay.

Among the acts booked within the last few days for the Morris time are: Three Musical Lyres, who open at Winnipeg April 4, and Jere Sanford, who opens in New Orleans at the same time. Both were contracted through B. A. Myers.

The tour of the George Primrose Minstrels closes April 23. With a picked company of twenty the veteran burnt cork artist will then invade vaudeville as has been his custom for the past few years. B. A. Myers is arranging his dates.

At a meeting of a corporation playing "small time" theatres the other day, one of the stockholders arose and said: "Gentlemen, I find that we have been imposed upon. Some of these 'sister' acts we have been paying for are not sisters at all."

One of our important residents on the main thoroughfare, Aaron Kessler, spent a week at Atlantic City. If Aaron were not a youthful bachelor you would almost swear that no one but his wife could have kept him so long away from "The Corner."

Dorothy Vaughan will appear in "The Eagle and the Girl" in the middle west under the management of Pat Casey. Annabelle Whitford has a sort of companion act which may remain east or go over the Orpheum Circuit, also to be placed by Casey.

Last Saturday a fire broke out in the Getty House at Yonkers, where Connelly and Webb were stopping, and the vaudevillians were hustled out of the house in their nighties along with the other guests. Little damage was done, however, there being more smoke than fire.

The Morris Circuit followed John J. Murdock, but some years after, last Monday when the Morris people sent out an offer of \$5,000 for a "novelty act" for Easter week. Mr. Murdock "pulled" this so long ago it has almost been forgotten. With Murdock the result was "The Girl With the Auburn Hair."

Loney Haskell will write the sketch for Abe Attell and Leach Cross, in which the boxers will appear at Hammerstein's. Mr. Haskell will stage and produce it, also

acting as referee, and during the same week give his monolog as a separate act on the program. Before then Loney is going to write some poetry. He wants to keep busy.

Paul Tausig, the steamship agent of 14th Street, New York, has arranged for the sailing of the following artists for Europe: Hall and Earle and M. Richardson (Campania), March 16; Five Sisters Perez and Carletta (Prinz Friedrich Wilhelm), March 17; J. W. Winton, Mamie Fenton and Marcel and Boris Trio (Mauritania), March 23.

"The European Barefoot Dancers" will play the Orpheum, Cincinnati, next week booked by Harry Leonhardt through the Morris office. The act played the Plaza last week, billed as "The Danse of the Nymphs." The injunction applied for by the United Booking Offices to restrain the employment of the name of Loie Fuller in connection with the billing was denied. Though programmed as "presented by William Morris, Inc.," the act is not under the management of that circuit. \$975 is the weekly salary asked.

Bissett and Scott are in New York this week, at the Alhambra. John Scott is the original "Hello, George, boy," so he says. Monday, after the matinee, John was asked how the act did that afternoon. "Did?" replied John, "Why, bo, we just tore 'em apart! Catch us, kid; we're going forty up there. On No. 2 at that. Act running ten minutes over time waiting for the noise to stop. We are going to pick up a little time and hang around this burg for a while. It looks so good to us today that if the weather keeps clear I don't think I'll get shaved this week."

The latest importation from the Land of Sunshine and Flowers happens to be none other than the Three White Kuhns (pronounced Coons), who blew into New York from the middle west early this week. It is several years since the Kuhns appeared in the east, at that time with a Western Wheel burlesque show. The trio of westerners have added a bass violin to their offering. The boys brought their three wives with them, but the better halves stopped off around Chicago to pick up some expense money in the way of dates, and will not arrive here for a few weeks. The girls, when not taking care of the boys, call themselves Buford, Bennett and Buford.

In the "school room" of the United Offices the other day Aaron Kessler and Arthur Klein played an old burlesque joke on "Doc" Steiner. Aaron and Arthur argued between themselves who could choke Doc the hardest. Wagers were offered and accepted, with Mister Steiner growing excited. "Doc" finally said that he would get a fellow over the phone who could whip them both. Picking up a receiver, Steiner asked for a number, but in his excitement could not make himself understood to "Central" who evidently understood to "Central" who evidently asked him to speak plainly the number wanted. "How many numbers have you got?" shouted "Doc," so all the school boys could hear.

MAYOR GRANTS A HEARING.

Boston, March 16.

Mayor John F. Fitzgerald will give a hearing on Tuesday, March 22, on the protest of the Theatre Managers' Association of Boston that moving picture houses are violating their licenses by giving theatrical performances in presenting vaudeville acts under moving picture house licenses.

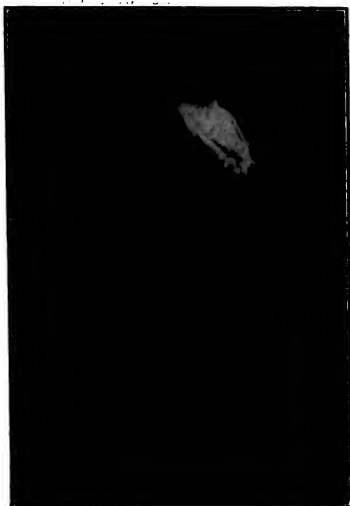
Till this hearing comes the moving picture managers can run the bills they have been giving, which include moving pictures, illustrated songs and some vaudeville acts. The agreement by the Mayor to leave the picture houses to pursue their accustomed course until March 22 was a temporary victory for the picture house managers, after the Theatre Managers' Association got the police to order them to cut out everything but songs and pictures. The moving picture men hope that they can effect some arrangement whereby they can run more than songs and pictures. The big managers, on the other hand, declare that the picture houses are clearly violating their licenses, and that present conditions are an injustice to the holders of first-class licenses.

There are now about thirty-two places of amusement operating under public hall licenses. Their licenses, taken literally, allow them to put on only moving pictures and illustrated songs. The statutes require the picture films be broken every twenty minutes with some other form of entertainment of at least five minutes' duration.

AUTO AERIAL WAY.

St. Louis, March 16.

An automobile aerial way will be the new thriller of the Delmar Garden Pike, according to announcement just made. It will be the largest ever built, and will have two tracks instead of one as in Cincinnati. The speedway will open May 1, probably the day the garden proper will be thrown open, which is generally two or three weeks before the theatre season begins. The Borbein Auto Company will build the concession.

**JEANETTE DUPREE.**

The Slanging Comedienne.
Featuring

"WHAT'S THE MATTER WITH REILLY?"
Over the entire INTER-STATE CIRCUIT, meeting with sensational success and responding to numerous encores at each and every performance. Published by "THE HOUSE WITH THE GOODS." HARRY L. NEWMAN, Grand Opera House, CHICAGO, who also publishes "TENNESSEE," the bit of the country.

AT ODDS AGAIN.

It was rumored this week that the managers in the Independent Booking Agency were again at odds. M. R. Sheedy is said to be opposed somewhat to E. E. Mozart and J. J. Quigley, although there is nothing serious in the issue. The difference is understood to be a variance of opinion as to office management.

Mr. Sheedy said this week that agreements have been signed with Vic Levitt and Harold Cox to book through the I. B. A. despite the denials of Mozart and Quigley that the deal had been closed.

CARE IN BONDING PROPERTY.

An American act recently returned from the West Indies voices a warning to brother professionals not to permit any one else to bond their property when entering Cuba or the other islands.

This act went into Cuba for an extended engagement. The amusement director for whom they were to work explained that he could save them much inconvenience by himself bonding their goods at the Custom House. The act agreed. Later the artists found conditions not to their liking and wished to invoke the two weeks' notice clause in their contracts. It was then they found that they could not take their property out of the country until the manager (a circus man) agreed to cancel the bond. He did not choose to do this until he had used the act as long as suited his convenience.

BILLY CLIFFORD'S BARGAIN.

Chicago, March 16.

Broadway laughed when it heard of the fellow who owned the hashery and ran it single-handed because when a live one came along he would walk out and take his order, then look back at the kitchen and shout it to an imaginary cook, after which he would hike back to the range, cooking it himself.

But Billy Clifford handed a funny one out when he booked his own show, "The Girl at the Helm," for March 21 at his own theatre in Urbana, O. (not a lumber town), his home village.

Billy has never appeared before his townies so he is looking for a banner week. When making the contract with himself he showed better business sense as house manager than as show manager for he handed himself as the latter the short end of the purse, having a long-drawn-out argument as to why he shouldn't have it the other way. Billy finally convinced himself that the house had the more expense and let it go at that.

Clifford will keep outside the county line until ten minutes before curtain time, for the town is waiting for him and Billy isn't taking any chances.

This engagement hands a sleeper to the rumor that Billy came from Ozark, Ill.

RYAN UP TO EIGHT.

Hamilton, O., March 16.

John J. Ryan has completed the purchase of the property at Maple Ave. and South Third St. He will erect a vaudeville theatre on the site.

Mr. Ryan has a real estate broker looking for another site in Dayton for the same purpose. This will give Ryan eight houses hereabouts.

BOOKING WELLS' CIRCUIT.

Louisville, March 16.

The Jake Wells Circuit of vaudeville houses in the south, playing the smaller time acts is being booked through the Princess Exchange of this city, according to announcement.

GOOD THINGS IN TWOS.

Boston, March 16.

Mrs. Lionel Marks of Cambridge, who writes under her maiden name of Josephine Preston Peabody, has won the honor of being the first to produce a play at the new Shakespeare Memorial Theatre at Stratford-on-Avon, England.

Announcement of her victory over 614 other competitors has been received here. The honor carries a cash prize of \$1,500.

Mrs. Marks' play, which won its first approval from the Duke of Argyll, is entitled "The Piper." It deals with the old story of the Pied Piper of Hamelin. It is constructed on purely classic lines, and will be produced May 5.

Mrs. Marks is the wife of Professor Lionel Marks of Harvard University. She has a baby a month old, her first child. Between her happiness with the new baby and the literary triumph she has gained, Mrs. Marks is almost overcome with joy.

HODKINS OPENS CHICAGO OFFICE.

Chicago, March 16.

For the purpose of getting in closer touch with acts available for bookings on his circuit of theatres in the southwest, C. E. Hodkins has opened offices in the Chicago Opera House building, where he will personally preside, continuing his branch offices at Nashville, operated by F. T. Furlong, and his main office in Joplin.

TRIMBORN HAS DEMLING'S.

William Trimborn, manager of the Fulton, Brooklyn, booked by the Morris Circuit, has taken over the American Music Hall (formerly Demling's), Rockaway Beach, for this summer, and will run the house in opposition to Morrison's, booked through the United.

The Fulton will close its vaudeville season about May 15, and a short season of stock may follow.

THEATRE BURNS DOWN.

Cumberland, Md., March 16.

The Academy of Music was completely destroyed by fire on Monday morning.

CONNELLY AND WEBB.

Connelly and Webb at the Greenpoint this week are presenting their novelty musical success, "A Stormy Finish," under the personal direction of Edw. S. Keller. The act contains many novelties entirely new to vaudeville.

The mechanical devices used in the offering have been invented by Jack W. Connelly, formerly pianist at Keith's Boston theatre.

Margaret Webb was of the act known as Cushman, Holcombe and Webb.

Connelly and Webb have been on the Orpheum Circuit for the past two years, and are now playing the United time in the east.

Fred Walton opened for the Morris Circuit at Winnipeg March 14.

PLAYING HYPNOTISTS IN OPPOSITION.

Portland, March 16.

The success of Pauline on the Pantages Circuit brought Pelham, another hypnotist, here last Thursday, opening at the Sullivan-Considine house before the advertised date for Pauline's appearance at Pantage's, which was Monday last, when he appeared before a packed house.

Pelham was held over for this week. He is advertised as receiving \$3,000 weekly. Pauline is said to have \$2,000 for salary. Neither figure is near correct.

Both hypnotists work about the same, Pelham following Pauline closely, only varying in the comedy.

Portland is billed like a scientific circus. S.-C. secured all available billing space, even stringing banners across the streets.

BALTIMORE RUMOR.

Baltimore, March 16.

It is rumored that the Wilson Amusement Co. (Wilson Theatre) has secured Albaugh's and the two theatres which composed Lubin's old stand in Baltimore will shortly open, presenting "pop" vaudeville.

Albaugh's was formerly operated as a vaudeville house by P. B. Chase, of Chase's, Washington, and later by Robert Irwin and Mark A. Luescher. In each case a financial failure followed.

AN "EDUCATIONAL" ACT.

Boston, March 16.

Mrs. La Salle Corbell Pickett, widow of General George Pickett, who led the famous charge at Gettysburg, will make her vaudeville debut at Keith's local house either this month or early in April.

Mrs. Pickett will lecture on the battle in which her husband made his gallant charge. Her description of that heroic action is reported as being highly thrilling. Her entry into vaudeville, marking as it does a broadening of the "vaude" field into educational lines, will be watched with interest.

**TOMA HANLON.**

IMPERSONATOR OF MALE TYPES.

Now playing UNITED TIME, under personal direction of WILLIAM L. LYKENS, CASEY AGENCY.

ARTISTS' FORUM

Condense your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, March 9.

Editor VARIETY:

In VARIETY I see you have roasted my act, which you have evidently not seen. In the first place let me inform you that my name is "Lloyd," and again at present I am not doing a specialty of three songs although I intend doing so.

If you require to know anything of my act, I refer you to the manager of the Richmond Theatre, Staten Island, and ask him who was the hit of the bill last Saturday night.

If you can prove I am not a Lloyd, then I will drop the name and not before.

I came over here on my own (speculation). I have not been in the business very long and there is room for improvement in the best of us. I shall yet show you what I can do. Strange that a certain manager of good time has offered to put me on his time when I can furnish three English songs and costumes, which I intend doing. Stella Lloyd.

Minneapolis, March 12.

Editor VARIETY:

I beg to inform you and your readers that the artiste? who is using the name of "Lloyd" around New York, and claiming to be one of the "Lloyd" family from England, is no relation whatever to me or my family; and as, per your paragraph in VARIETY, March 5, she is imitating me in my songs without my knowledge or consent. In England that is actionable at law. Alice Lloyd.

Spokane, March 8.

Editor VARIETY:

I wish to say that the act reviewed in Chicago at the Bush Temple is not the original "Berry and Berry," but some unscrupulous persons who have appropriated our title. We are at present in the north-west playing the Orpheum Circuit.

Berry and Berry
(Frank and Pauline).

St. Louis, March 12.

Editor VARIETY:

Will you kindly correct the announcement printed in this week's VARIETY stating Bonnie Gaylord and I had separated. Your Chicago representative has been misinformed. I canceled my time owing to my health being poor and came to St. Louis (my home) to recuperate. As soon as I have had a rest Miss Gaylord and I will continue playing "On and Off."

I wish to call your attention to Mr. Edw. Flanagan claiming the individual ownership of "On and Off." He is not the author. The idea was his suggestion. But I am co-author, each of us having written our own part and created the business and act. Tudor Cameron.

Ashland, Ky., March 9.

Editor VARIETY:

We noticed in your correspondence column that "The Eccentric Four" were billed at the Bijou, Bayonne, N. J., as "The Morning After."

We wish to state that we have been using that title since Dec. 12, 1908. If "The Eccentric Four" can prove that they used the title before that time we will gladly hand it over to them. However, if they cannot prove the same we think it no more than right that they should give up the use of it.

Diok and Pearl Foote.

Cincinnati, March 12.

Editor VARIETY:

In VARIETY we see where an act signed "Three Musical Branagans," wishes to challenge us. In reply will say that if there is such an act in existence we would be glad to accept their challenge and will at once deposit \$500 with either Carl Fischer & Co., or Chas. Ditson & Co., two well known and reliable New York business firms, as a forfeit if we fail to appear in a contest in New York City on any date the Musical Branagans may decide upon during the month of August or September, that being our first open time, as we are booked solid in the West until then.

They must at once deposit their money with either of the above mentioned firms as a forfeit, if they fail to appear in New York on the date decided upon, and they must decide at once upon the date that the contest is to take place, or we will look upon them as a big fake.

In regard to judges they may select four and we may select four, and the eight may select three more, making eleven in all.

We would select for judges such men as John Philip Sousa, Paris Chambers, Geo. Maitland, etc. B. J. Cate

(Four Musical Cates).

Portland, Ore., March 4.

Editor VARIETY:

In VARIETY Feb. 26th you have a story where I, Leo White, illustrated singer at Pantages' Theatre, Portland, Ore., was the cause of Miss Ethel Smith attempting suicide by jumping into the river.

Permit me to say that I have never met her and know her only by sight.

If your local representative is responsible for such a publication he certainly does not read the papers, as I am enclosing you clippings taken from the local papers pertaining to the affair. If any "friend" did it (and there is one I am suspecting) she is certainly getting "fat" by her continual knocks.

Wherever any one conceived the idea to implicate me with Miss Smith in any such matter is beyond my comprehension, as these clippings will certainly speak for themselves.

Permit me to say Miss Summers and I were married Feb. 7, and are at home to all inquiring friends at 381 Fifth Street, Portland, Ore. Kindly publish this in your next issue. I wish you success.

Leo W. White.

[We don't want to "boost" Mr. White, but to us he is perfect. Instead of threatening a libel suit for a million or so, he

"DANCES" IN VAUDEVILLE. "The Dancing Poetess."

By ALICE, a pupil in Mme. Elisabeth Mensell's European Ballet School at 22 E. 76th street, New York.

(As the jargon of "steps" now seen upon the stage under the guise of "classical" dancing grates upon the nerves and the patience of even those not versed in the technique of the ballet, the strain upon the dancers, those graduated or in the process of development through the arduous study and labor that the rightful caption of "ballet dances" always implies, must be a terrific one. We don't blame "Alice" for growing irritated. To see a girl "fake" upon the stage under the billing of "art" or "classical" with no more knowledge of the art of dancing than one of the stage hands who has helped the imposition through assisting in the setting, is sufficient to cause a righteous outburst.

That "Alice" is fully justified in her belief and all others who recognize that this sort of "dancing" is nothing more or less than a humbug, we know of an instance where a girl with not one whit of teaching or schooling in dancing has agreed to appear in a "classical" dance, not because she believes she can dance, but because she knows that, through her disregard for how much clothes are worn, she will be enabled to draw salary from the management. The management is willing to be a party because of the possibilities through the box office.—Ed.)

What constitutes the dancers

In vaudeville these days

Is their work like Pavlova's,

Clayton's or Genée's?

Ah, no! the barefoot beauty,

With toes of dainty pink,

Has made the real artiste

Into obscurity sink.

With jingling beads and drapery

(Transparent, don't you know),

They whirl about and show

All they have to show.

Dance, you ask? O, my, no!

'T would be a waste of time;

They're not there to show art,

But a naked form divine.

Do the true artistes fear

These "idols" of the day?

No; even jumping nakedness,

In time, must pass away.

Herman Faust, head of the acrobatic act known as the Faust Family, died in his home in New York (West 34th Street) late last week. He was an Austrian, but had been in this country for a number of years.

Lorena Sharpe Wilson, only remaining sister of Caryl Wilbur, now abroad, died March 8 of a complication of diseases. A son survives.

just asks for justice, and he's going to get it with all the trimmings. Mr. White need not suspect any "friend" of "knocking" him. Happening to have a live correspondent at Portland, he wired this news before the local papers printed it, combining in the wire that Mr. White and Miss Summers were married, marriages sometimes being as important as deaths. In rewriting the wire, we must have innocently, and unjustly, involved Mr. White in an attempted suicide which, according to the clippings he speaks of (enclosed), he had nothing to do with. After the above letter no one should have a grudge against Mr. White. He is married now, and gives his home address, and we hope he's happy, for he wrote us the first letter we have received where we may have been liable, without saying a word about that or calling us everything one can not find in a decent dictionary. And again we say that to us Leo W. White is perfect. He couldn't go wrong.—Ed.]

ATTACKING VAUDEVILLE.

An unnamed writer in one of the April magazines attacks vaudeville, taking two New York vaudeville houses as the hub of all high grade variety in this country.

The advance sheets of the article were sent out this week, and the author's name withheld from the letter signed "The Editor."

Whoever the writer is, he or she has shown a lamentable ignorance of general vaudeville and the story plainly bespeaks the fact that either the writer wantonly withheld knowledge, if possessed of any, or based the story upon the one or two shows seen in the two certain theatres.

Yvette Guilbert is cited as an unappreciated artiste, yet no mention is made of Harry Lauder who has clean humor and characterizations as against the Frenchwoman's suggestiveness in recital, which this writer would have his readers believe was "over vaudeville's head." Yet in the same story it mentions that Mme. Guilbert scored famously years ago at Koster & Bial's, when she had a "terrible song."

The story mentions not that New York City is the greatest cosmopolitan artery, and the writer probably does not know that the vaudeville of the United States outside of New York City is little guided by metropolitan managers or "features."

Neither is one word spoken of in the magazine about "The Easiest Way" unquestionably the "broadest" "legitimate" play ever presented upon the American stage, and other productions of the same ilk, some obviously in their smutty if not bestial intent presented for box office purely with the knowledge aforethought that the public would "buy." Neither did the writer say that at the present time he must know if he knows anything of theatricals in the "legitimate" that authors are searching for the vilest of French farces for producers, to adapt or readapt—not for vaudeville.

A boy of twenty could have presented the argument made in this magazine article, which can have no effect nor leave any impression.

Vaudeville is not moving backwards, excepting through the inordinate craze of certain managers to secure a "box office attraction." In this rage to hold up the receipts, a manager here or there "takes chances," but the "chances" are always taken in New York City. No manager who will pay Mrs. Patrick Campbell \$2,500, Amelia Bingham \$2,000, Sarah Bernhardt \$4,000, Mme. Rejane \$3,500, Cecelia Loftus \$1,750, Harry Lauder \$4,750, Vesta Tilley \$2,500, Alice Lloyd \$1,500, Elbert Hubbard, Gertrude Hoffmann \$3,000, or Denman Thompson \$2,500 weekly may be accused of retarding the progress of vaudeville.

Vaudeville will take care of its own, and clean its own cupboards. Right will make might with the few managers who "take chances."

Ettridge Beppo, an English artist living at Dartford, England, and brought over here by Fred Ginnett in one of the latter's acts, committed suicide last Saturday on the Adriatic as the boat was in the middle of the North River, turning about to go down the bay. The suicide's private name was Edward Ettridge. On his person were several pieces of jewelry, a small sum of money and a bank book showing \$125 in an English bank.

London, March 8.

A few new acts opened at the Holborn last week making the bill look closer to an amateur night than anything yet seen there. The Sisters Muriel were the first of the "breakers in" to appear, and the poor girls in their efforts to put an acrobatic act over were kidded unmercifully by the Holborn critics. The girls should have waited another two weeks at least. Dorothy Grahame, the dancing girl, who seems to like to grab ideas of Continental dances and do them her own way, is putting on a copy of "Ma Gosse" called "Ma Fille." Every strong point in "Ma Gosse" is used, but without everything that made "Ma Gosse" a success. It was a very bad burlesque on the original at times. Ernest Skinner presented a new posing show called "A Paradise of Beauty." Whether the Holborn crowd are growing tired of this sort of entertainment or whether the show was too new will have to be fought out between Skinner and the management. It was noticed out in front of the theatre that Harry Tate was billed, but he wasn't on the program, and no explanation was given.

The change in the Stoll office last week, whereby Allen Young resigned his position at Cranbourne Mansions, caused a great deal of surprise throughout music hall circles over here. Also the news that Llewellyn Johns was to be Mr. Stolls head man hereafter, was welcomed by all, as it looks like Johns is the popular fellow here. Mr. Johns was first engaged by Mr.



LLEWELLYN JOHNS.

Assistant Director of the Moss-Stoll Tour.

Stoll when that manager was running an office in Cardiff about ten years ago. From a very minor position he soon was managing the Cardiff Empire. When the office was moved to London Johns was given charge of the Continental bookings, following that as Mr. Stoll's American representative, from which position he was recalled a week ago to come into the London office as assistant managing director of the Moss-Stoll Circuit.

Boxing matinees at the music halls are still being criticised by those who want to see the halls get along. These people say that this sort of thing cheapens the halls and lowers the grade of patrons. But then it is a money paying game, as can be imagined when it is known that the headline attraction in one of these boxing matinees will cost \$25 or under. The fighters split this.

The Syndicate's appeal which this company brought against the decision which released George Robey from contracts with them this week was dismissed by the court. It is said that the Syndicate

LONDON NOTES

VARIETY'S LONDON OFFICE.

415 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

will have one more try by taking the appeal to the highest court in England.

The Chee Butts Chinese Troupe is the latest importation in the Mongolian craze now on here.

A. J. Goldstein, formerly of the staff of Sherek & Braff, is now in the William Morris London office.

A report from the Provinces states that Anna Chandler, who opened at the Empire, Liverpool, did finely, singing five songs, unusual for England.

Russell and Held, instead of going to West Hartlepool this week, as routed, are in London, at the Hackney Empire.

The Florence Troupe, seemingly amateur singers, opened at the Holborn last week in operatic efforts, with some comedy. One of the fellows was the funniest thing in the world, when he wasn't trying to be, but outside of this member the rest of the troupe had very good voices.

Will Van Allin, an American tramp comedian and musician, who has been on this side for many years, has been booked for the William Morris circuit next season.

The office of Harry Day has been informed by cable of Houdini's big success in Australia upon opening there.

Burt Shepperd, who lately finished a run at the London Pavilion, started a long engagement at the Tivoli last week.

Toft's Makers of History and La Milo, both "posing acts," appear on the same bill at the London Pavilion.

The comedians are starting to break away from pantomime, returning to music hall engagements.

"The Vampire Dance," as shown by Tom Terris and his wife, is at the Paragon Music Hall.

The Bedford Music Hall, Camdentown, certainly is going after business, and it seems to put up the shows to do it with. Last week's headliner was Joe Peterman's Co. in "The Belle of the Orient" and Fred Karno's "Bailliff." House packed to the doors at every performance. The Camden Hippodrome (Gibbons) is also doing very good business.

Leick and Keith, after finishing their engagement with a traveling pantomime, are now on the Rosen & Bliss time in the north.

Some artists lately have found pretty big gaps in their bookings over here on account of halls closing or turning into picture shows. This has happened with many small independents. This is one of the worst disadvantages the long-away-

ahead-game has. No matter how small or in what financial condition a hall might be in, the management can book for years in advance. He then can close his house, and in this way can cause more inconvenience to turns than all the biggest circuits put together. If an act books about eight of these closing halls consecutively it can be imagined what the act would be up against if they all closed before he opened at any of them.

Advices from the Marinelli office state that Madame Rejane, the famous French actress, will open at the London Hippodrome April 4, the engagement having been arranged by that office. This brings Rejane's date forward, making her appearance a few months before Bernhardt. She should prove a big draw at the Hip.

Harry Tate, who was to have appeared at the Holborn Empire last week, but failed to do so, appears with the Syndicate this week, at the Palace, East Ham.

Vardon, Parry and Wilber, who went to Paris for a few days' holiday, fell in very nicely there. Upon arriving they went up to the Alhambra to talk about future dates. The boys ran into a disappointment and worked that night, immediately being engaged for a month.

Reano's Band, Carney and Armstrong, and Chris Richards are the newcomers at the Coliseum this week.

It is stated that the advance sale for Sarah Bernhardt, who plays the Coliseum in September, has already started.

Paul La Croix, who opened last week at the Empire, ought to get along very nicely over here. The juggler, in an early position at the Leicester Square Hall, received more laughs and applause than seemed possible.

This week the DeFrece offices will be moved from Cranbourne Mansions to Randeville House, where the present Barasford offices are now located. The Gibbons offices are in this building as well. Just how things stand will probably be given out when the DeFrece people are settled and start booking. Alfred Butt returned to London on Friday of last week, and immediately started in doing business at the Palace. His connections with the DeFrece office will be made known in a week or so. There is much guessing, as it is pretty well known that William Morris is on his way over here, and that has everyone puzzled.

Jennie St. George, of Callahan and St. George, wishes to tell her friends in need that she has at last found a way to reduce without the aid of drugs or the like. Jennie has bought a rubber tape measure, and by stretching the tape when taking measurements finds herself a little thinner every time.

Belle Braham, said to be an American girl, offered a peach "memory act" last week at the Camden. Louise Dresser did it years ago, using the burlesque illustrated songs. The only difference seems to be that Miss Dresser's act was funny.

It is pretty certain that Ed Belleclair, of the brothers of that name, will not be able to work for quite a while, through an injury received to his back some little time ago. Ben Belleclair is breaking in a new man to assist him, and will probably finish the Stoll time with the substitute.

Helen Trix, at her re-appearance in London at the Coliseum, immediately scored at that hall. Miss Trix is in Birmingham this week, playing the Grand.

Florence Gardener, an American "single," returned from the Continent, where she has been playing for the last four months.

Just what an English audience will stand for in the way of a dramatic sketch was shown at the Camden Hippodrome last week when Ivan Coherney's Co. presented "The Tempter." As the curtain rises a wife is watching over her dying husband. She is handing him talk to make him believe he is the stand-in fellow with her. But as soon as the lady has a chance to tell the audience what she thinks of the sick one, she hands him the most awful panning, going on to say that she is crazy about the "Doc" who is attending hubby. Then the audience immediately make book on hubby's chances. When the wife is through telling the audience her family troubles, "Doc" comes in. "Doc" is one of those iron-gray boys. Follows much acting. The wife asks the most noble "Doc" if her hubby will live. "Doc" tells her he will. The wife then becomes an emotional actress, and this complaint sticks to her until the ending of the sketch. She doesn't want hubby to recover. Not because of the insurance money, but—she loves the iron-colored doctor. That plumber tells the wife in order to prove her love for him she must put a finish to the sick fellow with a dagger he hands her. She almost does, but remembers that the act must run longer. So she asks the "Doc" if he has any loose poison about him. "Doc" has the necessary in his vest pocket. The wife slips it to her husband, and the hubby tells her a dream in which he saw her finish. Then he dies. What does the "Doctor" do then but turns on the wife, giving her an awful call, following with a speech in which he says he is the Devil and has tempted her. After the widow does a last round dying scene the Devil Doctor makes another speech, and the curtain falls. Why the sketch was ever put on will never be known, and why the wife-widow is in the show business can be answered the same way. While the dying man isn't much of an actor, particularly after he expired, he does well in that part. The "Doc" might get along. Just for the sake of contrast another little sketch was put on. Neville Grahame and Co. had a little curtain raiser, "The Pride of the Regiment," wonderfully well acted and pretty in story. Mr. Grahame is assisted by a man and a woman. Both should have their names on the program. This sketch is going to do right well in the halls over here.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, March 7.

Record business at the Olympia, where Fregoli is very much the headliner. Fregoli is receiving \$11,580 for one month and not working on the commission basis, as he is wont to do in South America and elsewhere.

M. Clement Bannel has a keen eye to business. His venture in bringing over George Grossmith, Jr., to play in the Folies Bergère revue for the month of March, has been fully justified.

"The Waltz Dream" was given at the Apollo March 3, under M. Franck's management still, and met with some success though the mounting is not equal to the American production of Oscar Straus' operetta.

The Metropolitan Opera Co. of New York is to give a short season of Italian opera in Paris in May. The chorus, orchestra, scenery and costumes of the New York house are to be brought here for that purpose.

Mr. H. de Chatillon, director of the Little Palace, 42 Rue de Douai, a fashionable little resort up Montmartre way, is going through the bankruptcy court here. It will be remembered that this manager was under the police ban some time ago for presenting a sketch in which there was a little too much of the nude. Apart from this M. de Chatillon had always an interesting program, and for a time the Little Palace was frequented by a rich clientele, particularly of foreign element. There are several other little houses in Paris complaining of lack of business at the present moment. The large music halls seem to be gathering all the plums.

Though we mourn the death of its founder, Barrasford's Alhambra is still forging ahead, nobody appearing to know who will control the circuit, though it is supposed to be Butt. E. H. Neighbor is still in charge, and M. Brooks responsible for the stage. I can affirm from my own knowledge that both these officials would be difficult to replace, though naturally there is no rumor even of them leaving the Paris Alhambra. The March program is more varied than usual. Lotto, Lilo and Otto (what facility some folks have in choosing pseudonyms) as comic cyclists go extremely well. Lamberti, in his imitations, is much appreciated, but the violin selection is a trifle too long for "the gods," and in his impersonation of Gounod he conducts the march from "Faust" much too quickly. He is a clever pianist. Vardon, Perry and Wilber earn much applause, despite few understand their ditties. Frank L. Gregory troupe of hoop throwers and jugglers likewise go extremely well. B. Troba is well known at this hall, and a favorite as a strong man. His unnamed assistant is a precious adjunct to the act. The Fleurs Polonaises, danseuses; Les Kleptons; Eastbury, the model doughman; Leonora Beverley, chanteuse; Three Carlens, equilibrists; Sisters Karitason, contortionists; Laure Cabiace, in her living scenery, and the Srenaders

in "Old Venice" complete the show. Pictures are always a feature at the Alhambra, and at the matinee on Sunday last there was a slight spontaneous combustion in the operators' cabin. The arrangements in this music hall are perfect. The flame was extinguished without the audience being aware of the accident. There was a similar occurrence in the Cirque Lambert, while showing moving pictures in a fair in Paris Feb. 28. The results there were more serious. The public perceived the fire and at once made a dash for the exits. Several were injured. The agitation that operators should be compelled to hold a certificate of capacity may now recommence, and it would seem that some sort of guaranty of a public operator's knowledge of the business should be required.

The exact program that Mme. Rejane will give at the Hippodrome, London, when she opens on April 4, is not yet decided. There is a probability that she may give a scene from "Madame Sans Gêne," which she created many years ago at the Vaudeville Theatre, Paris.

The report that Dranem, the phlegmatic comic of France, so much imitated in the small cafe chantants, was about to become a candidate for "Congressman" in the Chamber of Deputies at the forthcoming elections, is denied by that artist, who states he is doing very well in the music halls, and has no craving for parliamentary honors!

Sir Edward Moss will be in Paris this week. William Morris is due to come over from London next week. Martin Beck and Alfred Butt will be here Wednesday, coming over with Sir Edward. The two managers, who are now partners, will go to Calais and continue on to Brussels. At the latter city is the former Barrasford's Alhambra. The reason for the trip there is not known.

RESTRICTING AIRDOMES.

Open-air amusement promoters learned a few days ago that there is a bill before the New York State Legislature which will have important bearing upon the building of airdomes if it becomes a law.

The proposed statute will require that all airdomes have cement flooring, together with an adequate system of underground drainage. Other requirements are imposed so that the investment required to start one of these enterprises will be more than doubled. Formerly no law governed the airdomes and the initial capital was inconsiderable.

What effect the bill will have upon the baseball park hippodromes has not yet been disclosed, but it is not expected that it will interfere.

Lucile Hooper, a chorister with "The Merry Maidens" died March 4 at the New York Hospital. The remains were forwarded to her home, St. Joe, where interment occurred in the family plot of the deceased's family. The members of the show attended the funeral.

BERLIN NOTES

Berlin, March 7.

This month's bill at the Wintergarten is a solid scorer. Emilia Rose gives the show a good commencement with her clever gymnastic act, introducing two trained dogs. The Three Merrills pleased. Baggesen is still unsurpassed, and was again a big hit, though having been at the Wintergarten pretty often with exactly the same act. Odette Vallery, a newcomer at the Wintergarten, presents a "Cleopatra" dance with a living snake, doing very nicely. Rosario Guerrero appeared again in "The Rose and the Dagger," played here twice before, but went again very big. The Harmony Four scored heavily. Dr. Angelo's very pretty living porcelaines; Carl Hertz, illusionist; Two Brunins, billiard ball jugglers, and Elise, Wulff and Waldoff, gymnasts, complete the show. Marie Lafargue, French singer, was billed, but did not open March 1.

The Apollo has a new operetta this month with Konrad Dreher featured. It is "Der Zechpreller." There are only two acts on the bill: Trio Onlaw, wire, and Pichel and Scale, comedy acrobats. A third, The Two Lillies, English dancers, disappeared from the program.

The Circus Busch has the Two Hassans, wire equilibrists, and The Lockfords, flying trapeze. The Five Saschoffs have been booked for the pantomime "Marja."

The Circus Schumann has The Aerial Shaws, debut in Berlin, and Eleven Ri-Tschaves, dancers.

"Chantecler," the last Parisian success, has not yet struck Berlin, but is a big craze in Vienna. All the three vaudeville halls (Apollo, Ronacher's, Coliseum) have a "Chantecler" production. Ben Tieber, the Apollo's manager, was the first to introduce "Chantecler" in the Austrian capital.

Passage: The Seven Balaguers, jugglers; Sisters Ridley, dancers; Four Welsons, gymnasts; George Kaiser, comedian; Fred Chayer, barrel jumper; Ferreros, musical clown; Cornelia Fabian, diseuse; Schneider-Duncker, humorist.

Walhalla: Willi Walde, clever female impersonator; George Watt, "electric marvel"; 4 Perez, ladder; Madge Perry Co. in "A Wedding in Scotland"; Temkin Bulba, balalaika player; Brooks and Duncan, eccentrics; Erna Dentler, dancer; Thereses, hypnotiseur; Fritz Brand, comedian.

There are at present three wrestling matches in Berlin: At the Circus Sarasani, Etablissement Buggenhagen, and at the Palast Theatre (opposite Circus Busch). At the latter is the best wrestling company with Paul Pons, the French champion, and Jess Pedersen.

The Metropole is still doing the biggest business in town with the revue "Halloh." The place is sold out days ahead. Besides some catchy tunes and a nice equipment, Josef Giampietro must be mentioned as

the roughest comedian who ever struck Berlin. Madge Lessing is featured. Guido Thielscher and Fritz Mashary are local favorites.

Henricksen, with his twelve wild tigers, opens March 28 at the Circus Busch. The circus will close in Berlin April 29 and open a few days later in Stettin, while Circus Albert Schumann finishes here March 31, opening in Vienna April 3.

The American Exposition, supposed to open in Berlin in June, has been postponed until next year after some argument with both governments. The trouble was all caused by Ike Rose attempting to book Adam Sowerguy as the president of the fair.

After more than ten years of hard opposition and personal animosity, the two Berlin circus men, Albert Schumann and Paul Busch, have become reconciled (last Friday), when Schumann came for the first time in his career as circus manager to his big competitor, Busch, to see the show. Friends told Busch that Schumann was in the circus. After a while both shook hands and friendship was closed at a champagne banquet.

Leo Bartuschek, the president of the Managers' Association and manager of the Centralhallen in Stettin, will give up this place the end of May. The new director of Stettin is Paul Schueler, with Eugen Fehse in charge as manager, reopening August 13.

The Wintergarten will remain open the whole summer as last year's experiment proved very successful. Acts for the summer months are booked from June 1 until Aug. 13, consecutively. Business is very good this month at the Wintergarten. The new season starts August 16.

Carl Hagenbeck, the animal king from Hamburg, is sending all his acts next month to Buenos-Aires for the exhibition for the whole summer, including Sawade with his tigers, lions and Polar bears, also Corradini and his zebras and ponies. Hagenbeck also will send a large number of wild animals for a zoological show down there and about 100 natives of the Somaliland, Africa. Hagenbeck, who owned the "monk" "Moritz," which died recently, has another monkey in training, opening March 1 in Hanover, Mellini Theatre.

Berlin will soon have a new opera house, situated in the fashionable west end district, and called "The Grand Opera."

Saharet is at present in Kiel at the Reichshallen Theatre, packing this place nightly. One of the Kaiser's sons, Prince Adalbert, went twice within five days to see her.

Morris Cronin is reported to be seriously ill in Switzerland. He should have been this month at the Hausa, Hamburg.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The twenty-fifth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., March 15.

Dear Mike:

Well the opposition stockholders had their meetin last week and they found they were runnin short of funds so they decided to take in twenty-five more partners for thirty dollars apiece which is five dollars more than the first shares cost. A friend of mine that was at the meetin got mad and sold his share to a new subscriber. He said they had price lists of acts from Jule Delmar, Jo Paige Smith, Rosalie Muckenfuss and Jules Ruby, also one from The Jasbo Exchange. The names of the actors was read out loud and voted on till they had elected eight acts for the first weeks bill and then they found the show would cost over three thousand dollars, so they wrote the names of a lot of cheaper acts on cards and shook them up in a hat and let one man draw out eight of them but when they looked them over they found they had seven dancing acts and a knife thrower. Then Danny Driscoll says why not find out how many acts it takes to give a show and then get a contractor to furnish a regular crew for so much a month, but Ed Wackhorse said it wouldn't do because actors never stayed anywhere for a whole month and even if they was out of work in New York they would go to Chicago and then write back east for a job. Cooper the butter and egg man made a motion that each of the agents send some actors up to the next meetin to show what they did and then they could vote on them the same as a cake walk. The motion was carried, and the next thing in order was to hire some fiddlers so they appointed a committee to make my new drum player an offer.

Then a telegraf come in from the Jasbo Exchange sayin they could get Guppy and Fogg for the opening by kind permission of Vic Hugo. This was adopted unanimously and the meetin broke up.

The next day they put a piece in the paper sayin Guppy and Fogg and ten other high price acts had been engaged for the opening. Now I want to know why, I can't serve an affidavit or something to keep them from playing the Stadium. The feller in West Cranberry says I can do it if I affilitate with him because he is affilitated with the Jasbo Exchange and they will have to cancellate them if he says so.

The Happy Hour picture show which is next door to me opened yesterday and cleared eleven dollars on the day.

This afternoon I seen a couple of men across the street in a big automobile. They set there for ten minutes and laughed at my theatre. An actor told me that one of them was Martin Beck who was on his way to Australia but had stopped over here for half an hour to buy the whole Skimmerhorn block in case he wanted to make a theatre out of it. He said the big feller with him was Pat Casey. Aint it funny what a lot of folks have busted into the theatre business since I started this place?

The show this week is right good ex-

ON A SOUTHERN PACIFIC TRAIN.

BY BILLY GOULD.

First Small Town Rubs—Say, Lem, something wrong with the S. P. train. No. 6 is on time for the first time since the road was built. (Just then the train dispatcher chalked up on the board: Train No. 6 twenty-four hours late.)

Talk about your railroad smash ups. Just east of Sessions, Cal., I saw an awful wreck. (I think he was a foreigner.)

They will not allow you to play cards on Sunday on the S. P. R. R., and to inconvenience card players they will not give you card tables. I fooled them. We played on a time table. (Another letter to Mr. Bird, with diagram.)

Cowboy and bride of a day get on train at Sessions.

Comical Cuss—Going to 'Frisco on your honeymoon?

Cowboy—No; going to 'Frisco on this train.

Cowboy to Pullman porter; time, midnight—Are all your sleepers engaged?

Pullman Porter—I don't know, boss. I'll have to wake them up to find out.

Pullman porter to cowboy's bride—Are you looking forward to a birth?

Miller and Weston had two uppers, and had just retired when some friend asked Arthur Dunn how Miller and Weston were getting along. Dunn said: "The poor boys are now on their uppers." The man handed Dunn a Portland cigar. There is nothing worse than a Portland cigar, not even two of them. Dunn lit the cigar and started coughing. The man said: "My name is Williams; what's yours?" Arthur said: "I'm Dunn." Williams: "Is the cigar as bad as that?"

The baggage man told me that when a player carried over 150 pounds of baggage he was carrying the thing to excess.

We are now in a tunnel.

Some musical comedy people playing "the joke" are on the train.

A highwayman and a vaudeville agent got on the train at Marysville. We all thought we would be held up. All the passengers regained their composure when the vaudeville agent got off at Sacramento.

cept some of it. Rawson and June the boomerang throwers are all right but one of their boomerangs took a dip out into the audience and knocked off old man Shiveley's toupee. This made more fun than any thing else they did.

Kane and Ragland are right good but the little feller dont do enough clogging, also he wouldn't let the big feller make a speech. Mauser and Catlin aint no good at all. The best joke they tell is where one says what can you fill a barrel with to make it lighter? Answer—fill it full of holes. (This joke belongs to Guppy and Fogg.)

Daisy Harcourt is a first class actress but she sassied me about my theatre and said it was a slab so I have put her on my bad list. No body has sent their pictures yet for next week.

Adam Soverguy, Manager.

THE WOMAN IN VARIETY

BY THE SKIRT.

I was surprised to see Florence Holbrook wearing a fur-trimmed gown in what was supposed to be a summer season in "Bright Eyes." The chorus was very well costumed, and didn't appear overdressed, often the case in some musical comedies.

An English "sister act" called upon William L. Lykens a couple of days ago and wanted to know why he did not book them. To see the elegant Mr. Lykens in evening clothes, as I did one evening at the Colonial with a box party which I should say represented two or three billions in cash on appearances, you could never guess that the hero of many illustrated song slides would become angry, but he did with those girls. They called "Bill" everything from that to something else. When their English repertoire of expressive phrases had been exhausted, Mr. Lykens rose up and handed some talk of his own make right back at them. I hear the girls are still running. If I could have been there and heard Mr. Lykens, and if he only had his evening clothes on! "Bill" is such a darling in black and white.

I wonder how many women in the show business would leave their husbands with \$18,000 a year income from him for support. That has happened, though, so you may imagine that the manager who has separated from his wife is no "piker." I hinted at this a few weeks ago. The separation was arranged between attorneys without any publicity. Besides the \$18,000 a year, the wife has about \$30,000 in the bank saved up, and also retains her dower rights to considerable real estate her husband owns. The separation is final, I understand. The wife would not consent to a divorce. Many lively details would have been seized upon by the press had the case reached court.

In the first act of the ballet, "Coppelia," at the Metropolitan, Pavlova wears first a white ballet costume. The many flounces are covered coat-like with white satin, edged in fur. The second is the handsomest ballet dress ever worn here. The skirts seem to be in many shades of pink, with the entire top in cerise velvet, heavily embroidered in gold.

The American Music Hall isn't in the habit of sending flowers across the footlights, otherwise they would never have presented Miss Violet Fulton in "After the Opera," the boxes along with the flowers as they did Monday. Miss Fulton changes from a clinging white evening gown to a beautiful negligee in pink satin lined in a deeper shade. It was a pity she had to lie on the floor through a whole scene in this ravishing robe.

Miss Marie Stuart always wears something new and beautiful. At Hammerstein's this week Miss Stuart is a symphony in black, white and cherry. Over a black and white striped gown a black lace coat is worn, the side seams laced in cherry color. It is trimmed with steel buttons. A white hat edged with black velvet adorned with a huge cherry color

maeline bow is most becoming. The new young man in the sketch, Mr. Van Rensselaer, reminds me of a funny incident that happened when he was playing in "Israel." In that most important scene where the son demands the father to resign from the club, a fly alighted upon Mr. Van Rensselaer's forehead. Every actor on the stage had struck an attitude, and I suppose they didn't dare move a muscle. At all events this one particular fellow was frantically blowing upwards to dislodge the persistent fly.

Beatrice Turek, of Sharp and Turek, at Hammerstein's is showing two pretty costumes. The first is a pink and gold, the second a cloth of silver over yellow. The silver dress was especially handsome, though it was slightly marred by the white shoes and stockings.

Can't understand why so many girls on the stage neglect the all important dressing of the feet. If there isn't time for a change then why not wear black stockings and shoes, as black can always be depended upon to look well with any costume.

Mrs. Maurice Shapiro is recovering from a slight operation. Mrs. Shapiro may leave Miss Austin's sanitarium this week.

BARRING SAILORS CAUSES STORM.

Washington, March 16.

P. B. Chase is the centre of a storm of protest arising out of an alleged refusal to admit a quartet of sailors to Chase's Washington Theatre. The men were in the uniform of the United States Marine Corps and are on duty in the District of Columbia. Mr. Chase has investigated by questioning his house employees, but declares that none remembers a case of barring.

The alleged incident, however, has caused Representative Hobson, of Alabama, to introduce a bill in the House, imposing a fine and imprisonment upon the manager who so discriminates against uniformed men in any branch of the service. The penalty is fixed at \$1,000 and two years imprisonment. In the Senate, Senator Chamberlain proposes to introduce a like measure. In speaking of the affair Senator Chamberlain said: "If I had been either of the men barred from the theatre, I should have gone in or else been carried out on a shutter."

Thomas Thorne, who played the embryo newspaper reporter in "The Fourth Estate" at the Studebaker, Chicago, committed suicide by hanging, March 11. Although no definite cause could be assigned for the act, it is supposed that the part which he played may have had a psychological bearing upon the case. It was Thorne who turned in the suicide story to the managing editor in the play, written for 3,000 words and cut by editor to fifty words, an incident which has direct bearing on the development of the "big" scene in the play.

RINGLING'S "AIR-SHIP HORSE."

Chicago, March 16.

The Ringling Bros. have arranged with Rhoda Royal to furnish one of the feature acts for the opening of the Ringling Show at the Coliseum, April 7, and if it works out successfully it will go on the road with the circus. It is an "Air-ship Horse," the idea suggested by the "Balloon Horse," which has been and will continue a feature with the Barnum & Bailey Show. The aeroplane, with its paddles working and every part brilliantly illuminated by electricity for a showing in the darkened Coliseum, will form the platform upon which the horse and rider will find support when drawn high up in the dome of the building.

NEW "PERCH ACT" FEATURE.

By cable last week Charles Bornhaupt of the New York Marinelli office engaged a feature for the Barnum-Bailey circus to soon open at the Madison Square Garden.

The feature is a new sort of style of "perch act." The Adonis Brothers, a couple of Russians, balance and perform on swinging poles near the top of the tent, the high poles being fastened to a swivel apparatus held in the air. The brothers sailed for New York Saturday.

RINGLINGS ONLY LESSEES.

Bridgeport, Conn., March 16.

Information comes to hand that the Ringling Bros. have not, as they announced, taken title to the property upon which stands the winter quarters of the Barnum-Bailey Circus here.

The plot is owned by the P. T. Barnum estate, and was never owned by James A. Bailey. The Ringlings have merely renewed the Bailey lease upon it or have executed a new lease of their own. The winter quarters are situated on a parcel of ground closely adjacent to the residential portion of the city and could be disposed of to advantage by the owners for home building purposes.

WINCH WITH "TWO BILLS."

On April 1 Frank Winch, the present New York manager for the Billboard, will step into his new position as press representative for "The Two Bills" show. Mr. Winch has resigned from his paper, the resignation taking effect that date.

Mr. Winch, one of California's popular and "Native Sons," is an active, discerning newspaper man, always "on the job" as the Billboard representative in New York.

In his new position and "back with the show," as he will be, Mr. Winch will be invaluable to the "Wild West," for his is a pleasant personality through which Winch can smooth any tangle or put almost anything over.

BENEFIT OPENS "101" SEASON.

St. Louis, March 16.

The Mystic Shriners will have a whole week's benefit at the Coliseum, starting April 18, and Miller Bros.' "101 Ranch Wild West" will open its season with a boom. The "plugging" the "Shriners" will do is figured on as an offset to the opposition billing which the Ringling Show is expected to do in heralding its St. Louis date, May 2, a fortnight later.

CIRCUS NEWS

WILD WEST HOMEWARD BOUND.

"The I. X. L. Ranch" Wild West, an American enterprise which went into South America three months ago, is on the way home. It is said the promoters realized a fair profit from the tour. Five weeks were played at Buenos Ayres, Argentine, an almost permanent structure with luxurious boxes having been built there for the stay. The outfit is made up of riders and features from several of the American Wild West shows. It sailed from Valparaiso March 10, and is due in New York about the second week in April.

C. H. Packard was the prime mover in the trip, and was guaranteed expenses by South American capital. After playing the five weeks in the Argentine city the show moved north by rail, playing one, two, three and even four-day stands in the various towns along the route. It was at first intended to travel along the western coast by steamship, but this project was abandoned owing to the large cost it involved.

Dick Radford, who acted as agent for the show, returned to New York this week. He is a well-known American circus agent. He has not yet made his plans for the coming circus season in the States.

BILLING AGAINST BIG SHOW.

Circus men who have been in the neighborhood of Madison Square Garden within the past ten days, have been struck with the amount of advertising being done by the New York Hippodrome. Most of the important stands thereabouts are plastered with Hippodrome paper, although the Barnum-Bailey Circus opens its engagement in the big amusement place next Thursday.

Opinions are divided. There are some who regard the billing as a natural business move to draw attention away from the circus and to the Hippodrome, but others see in it an attempt on the part of the Hippodrome management to "get back" at the Ringling Bros. for luring away "Desperado," the diver, this winter. There was no activity in the Ringlings' billing department until this week. Paper began to appear about Tuesday. It is said that the Baraboo Brothers will inaugurate a new scheme in city advertising this year by taking contracts for a number of electric signs in and around Broadway and the downtown district.

Fred Buchanan, manager of the Yankee Robinson Show, has engaged Frank Cooper as railroad contractor; Geo. Robinson, local contractor, and W. S. Freed as car manager. Ralph Root will handle a brigade. He will have charge of and be held responsible for the entire billing of the show.

Lester W. Murray arrived in New York last week from his home in St. Louis, where he spent most of the winter. He soon begins operations with the "Two Bills" Show, for which he will manage the No. 1 Advance Car and contract the newspaper advertising this season.

ELEPHANT TRAINER SUICIDE.

Robert Tyler, once known as the youngest elephant trainer in the world and well known to circus performers, died by his own hand in New York last Sunday.

It is presumed, in the absence of any motive for the act, that the trainer was temporarily demented. He had just returned from the road, and his wife, Leila Romer Tyler, a musical comedy artiste, had prepared a dinner party to celebrate his homecoming. While awaiting the guests, Tyler left the room for a moment and cut his throat.

Tyler trained the Powers' elephants, for a long time at the New York Hippodrome. He started as a protégé of Walter L. Main, the Erie (O.) circus man. His last work was the training of "Imogene," the "soubret" elephant in "The Circus Man." He had just left that company.

Tyler was 26 years old and leaves a widow. He was a member of the T. M. A. and Actors' Fund.

SAVED BY LION.

The newspapers describe the remarkable escape of Capt. Snider, an animal trainer in winter quarters in Oxford, Pa. While his back was turned a hyena attacked him. The Captain managed to shake him off, but the animal was returning to the fight, when a lion in a nearby cage, becoming excited at the struggle overturned his cage and pinioned the hyena to the floor.

BOAT CLUB CIRCUS.

Schenectady, N. Y., March 16.

A three-day circus will be held this month at the State Armory here. It is to be called "The Boat Club Circus." Attractions will be secured through the Independent Booking Agency of New York.

CIRCUSES ONCE A MONTH.

Dayton, March 16.

This town will not hunger for any tent shows, but will get its fill early in the season. Miller Bros.' "101 Ranch" comes April 27, Ringling Bros. May 18 and Buffalo and Pawnee Bill June 8. This string of dates will make it fine for the bill-poster, for there is sure to be a heavy showing of "opposition" billing.

Wm. Dely will have the "No. 1" and Geo. Clare the "No. 2" car with the Gollmar Show. This circus did not sign the "agreement," but will pay union scale for bill posters.

Victor B. Cooke will not be a car manager, as usual, for his father, Louis E. Cooke, general agent of the "Two Bills" this season. The "No. 2" car will be in charge of Dave Jarrett.

Norris & Rowe's Circus will have two cars in advance. Sam Dawson will manage the "No. 1" and Fred J. Bates will be in charge of "No. 2." The season opens about the middle of April at Evansville, Ind., where the show is wintering.

WILL STOP "BULL FIGHT."

St. Louis, March 16.

Acting Police Chief Gillaspay will stop the bull fight planned by Zach Mulhall as a feature of his "Wild West Show" at the Coliseum, April 7-10, if anything more than lariat throwing is put on, the police chief avers.

Mulhall says there will be no cruelty. The stars of the show are his five children—Lucille, Charley, Helen, Georgia and Mildred—most of whom have been seen here before in Wild West and riding exhibition and are favorites. Indian and Mexican sports are also on the program.

George S. Cole, the veteran circus man, passed through New York Monday to join Howe's Great London show at Jacksonville, Fla. The show will be at that point the latter part of the month. While in New York Mr. Cole dropped in on Sam A. Scribner, a crony, but who left the sawdust for burlesque.

Fred Wagner, the local contractor with the Hagenbeck-Wallace Shows, will have the privileges with that circus this season.

Jake Newman, whose official title with the Forepaugh-Sells Bros.' Show, will be general advertising agent, is at his home in Indianapolis, recovering from an operation which was recently performed upon his foot.

Ed Brennan will be the general agent of Young Buffalo's Wild West, which is being formed at Peoria, Ill., to go out this season as a railroad show.

One of the original members of the Judge Family has entered partnership with two other acrobats, and is offering the comedy acrobatic turn of Judge, Trapell and Evelien.

Charles H. Evans, formerly with the Parker Carnival Co., will be one of the ticket sellers with the Barnum & Bailey Show, opening at the Garden.

Tom North will end his season as agent of "The Newlyweds" April 20, and will immediately join the Gentry Show as press agent, which will open its season April 24 at Mitchell, Ind.

The Hagenbeck-Wallace Circus opens April 23 at Peru, Ind.

Three weeks of the Two Bills' tour on the road have been contracted and cleared up for the entrance of the "No. 1" car.

The Ringling show is due in Harrisburg May 27 but has a man there already looking around for a place to pitch the tents. The former circus lots have been covered with dwellings and the circuses will have to secure a new location if they want to get some Harrisburg money.

The Forepaugh-Sells Bros.' Show opens its season April 23 at Springfield, O. The show then plays Columbus, Wheeling and the B. & O. towns into Washington, Baltimore and Philadelphia. A week of one-day stands will intervene before the show strikes Manhattan Field, June 13, for its New York City engagement.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or
Reappearance in or Around
New York.

Millman Trio, Colonial.
Steffen Bros., American.
Claude Golden, Plaza.

Annabelle Whitford.
Songs.

16 Mins.; One and Two (12); Full Stage
(4).
Hammerstein's.

Of all the "up in the air 'singles'" Annabelle Whitford presented the best at Hammerstein's Monday, her first New York vaudeville appearance. Miss Whitford is famed as a "beauty." While neither that reputation nor her face stands against her for variety purposes, she has "an act." It becomes an act of "class" also, for Miss Whitford is neither offering imitations nor doing a buck and wing. Besides, throughout her turn she is fully dressed, removing her from the "classical" classification, but leaving the "class" intact. The finale is the novelty. A whirling aeroplane with a whirling "propeller" passes out over the first eight rows. Miss Whitford is seated within singing "The Aeroplane Girl," throwing a spot light upon the audience from her perch. Through some electrical device, Miss Whitford's face is plainly seen in the darkened house. On Monday evening Hammerstein's was never darker. Nothing but the red exit lights showed. A few fresh young men in the front rows lighted matches, but this did not illuminate the crane supporting the airship. After the aerial song, the singer delivered another chorus of it in "one" (on her feet) in response to the applause. This was to obviate a stage wait for setting, and is not a part of the act. Opening, and standing before a plush curtain, accompanied by Hans Hanke (the great left-handed piano player), Miss Whitford sang "I Want Some One to Flirt With Me." A "plant" in an upper box did. No "plant" is required for this girl with that song. Any fellow in the house would have paid for the job. "The Newspaper Girl" was the second number. It is an adaptation of "The Brinkley Girl" poses which Miss Whitford originated among many other types while a star of "The Follies." Between changes of costume, Hanke went right to work. To evidence that his left-hand playing was no studied thing, while Miss Whitford was "The Brinkley Girl," he handled two instruments, one with either hand, but favoring the left, of course. Hanke was an applause winner all alone by himself, but Miss Whitford is the big noise. She has voice, poise, places life into her numbers, isn't awed by "vaudeville," smiling pleasantly the while, and scored on the merits as "No. 4" on the program. Annabelle Whitford is all right for vaudeville. A few more as good looking, and New Yorkers wouldn't be so crazy about bare legs. *Sime.*

Louis Pincus, the Pantages' representative, was taken ill last week and had to remain at home. Charlie Wilshin, of Barney Myers' office, in attempting to explain just how badly off Louie was, said, "I couldn't even see him." Dave Genaro, who stood by, remarked, "He can't be so bad, then, if he's conscious."

NEW ACTS OF THE WEEK

"After the Opera" (Dramatic) (8).
28 Mins.; Four, Two and Four (Special
Setting and Drop).
American.

The balcony and the gallery at the American Monday afternoon wanted to laugh—and they did when the ushers were not too vigilant. Almost anyone would have laughed, though the folk in the orchestra must have read the program, which said "After the Opera" was a drama. Downstairs waited for the drama to arrive. Violet Fulton is featured in the billing for this sad affair. Sad in more senses than one, but about the saddest of all was the acting. As Adam Sowerguy might say, "Them ain't actors; them's stage hands." Next sad to the saddest is the dialog, prosy and padded, even when the wife is found dead in her bed chamber. The husband, instead of telling the "other fellow" (also present) what he thinks of him directly and forcibly, delivers a little sermon on the goodness of his wife and the frailty of "honor." 'Tis said this piece had a run at the Empire, London. That's true. 'Tis also said it had a run at the Grand Guignol, Paris. That "Guignol" sounds like a new soup discovered at a French table d'hôte. There are three scenes, the alcove-parlor, street, and back again to the alcove-parlor. Mrs. de Cheville (called "Mme.") has a little affair on with George Rouves, a new name for olives, perhaps. George takes her home after the opera, but says it isn't right to stick around the home of his friend so late in the evening, even if the friend has gone for a journey. Mrs. de Cheville tells Georgie that's all right, she likes him a heap and to stick as long as he likes, though the portieres of the bed chamber are not pulled together. No, says George, I'm in bad. Got stuck for 20,000 francs this morning playing baccarat, and your old man loaned me the cash to make good. Well, Georgie, says the French frau, if you must go, skiddoo, but be home around 3 tomorrow and I'll call on you. As George starts to exit, he says "My God, your husband!" and then takes another look, repeating "My God, your husband!" All right, kid, says the wife, duck out that side window. George ducks into the arms of two policemen, commonplace gendarmes in France. One policeman, the taller, is the best actor in the company. It's too bad he didn't play all the parts. In the meantime it wasn't the husband, but a burglar. The burglar killed the wife, strangled her. Afterwards the husband said George did it, but everybody knew Georgie couldn't have committed the crime, for Scene No. 2 showed Georgie and the cops talking in the street while the murder was coming off. On the street the husband does return. More exclamations. They all rush in the house; see the wife; husband accuses George, and Georgie shoots himself in the third scene. It's old stuff, but if Georgie had only shot himself in the first scene. "After the Opera" must have been an interesting short story, and properly cast would be a tense little play. As acted at the American it was nothing short of comedy, with a murder and suicide as side issues. It just made you long to see once more Mike Scott doing his pedestal clog. *Sime.*

Connelly and Webb.
"A Stormy Finish" (Musical Comedy).
20 Mins.; Full Stage.
Greenpoint.

Some real clever trick piano playing and some sure enough good singing, together with a light theme to provide a reason, make "A Stormy Finish" a capital vaudeville act from every standpoint. A young man calls on his sweetheart and a little "kiddish" quarrel ensues, she leaving the room. He amuses himself by playing the piano, and, let it be known, this chap (Jack W. Connelly) is some ivory artist. Rubinstein's melody is played with one hand, after which Connelly introduces some novel trick work on the keys, playing with bananas, lemons, etc. The fault of this part is that Margaret Webb is off the stage for a rather long period, but there seems no way to remedy it. It's forgotten anyway when she returns. Several operatic selections are rendered by her, Connelly accompanying on the piano and changing the melody from one to the other by interrupting her in the middle of each, supplying some corking laughing material. Miss Webb has a dandy voice. The finish is Connelly describing a dime novel story on the piano. This bit is also a big laugh getter. As he reaches the climax of the story, telling of a tornado, mechanical devices blow everything around. The finish could be worked up to a still stronger point. As the body of the act is excellent, it must have an exceptionally good finale to hold it up. Connelly and Webb can hold their own on any bill. At the Greenpoint Tuesday they landed strong, taking four bows at the close.

Namba Troupe.
Acrobatic.
11 Mins.; Full Stage (Special Drop).
Alhambra.

Either lack of rehearsals or an unusual amount of nervousness put a damper on the Monday night performance of the Namba Troupe, consisting of one matured Jap, two Oriental youngsters who look hardly old enough to eat unassisted, and two young men. The latter seem decidedly American. While this troupe have a pretty good act of the usual Jap kind, it will have to improve considerably to equal some of the others of its type. A beautiful back drop makes a pretty stage setting with the costumes worn blending well. The customary foot juggling is put over, after which comes some good head balancing. The finish, and real novelty, is when Takio Namba (so called by his brother who makes an announcement in perfect English that the trick about to be attempted has never been accomplished before by anyone else) "walks" up a flight of stairs on his head. This is a corking trick, and should be worked up a little better so as to impress the audience that Takio is really doing something worth while. With a few more performances the turn may work into a first-class piece of property, but at present resembles a good-looking automobile without a chauffeur. The "head walking" alone is enough to put this act over. One of the Patty Brothers "walks" on his head, but not "upstairs."

Fred Karno Co. (12).
"The Dandy Thieves" (Farce).
30 Mins.; Full Stage (Special Garden Set).
Plaza.

An even dozen people are concerned in this new offering by Karno's London Comedy Co. The idea is funny enough. An Englishman lives in the neighborhood where there have been a number of burglaries. He sends to Scotland Yard for policemen to protect his valuable collection of diamonds. A sergeant and six "Bobbies" are dispatched for this purpose. Albert Weston is the Sergeant, by long odds the strength of the sketch and a capital comedian. The policemen, of course, are the worst sort of burlesque peace preservers and much of the comedy arises from their nonsense, mostly under the leadership of Weston. The "Bobbies" later appear as burglars and rob the house with a large amount of slap stick and knockabout comedy attending. This part was funny in places. There is a passage in which visitors to the Englishman's house turn out to be the "Dandy Thieves" during a bit of melodrama, not over-well done, but saved through the burlesque which followed immediately by Weston. There are several songs, handled by the company surprisingly well, considering their previous efforts have all been along pantomimic lines. "The Dandy Thieves" in its present hands will improve, when it will be compared with "The English Music Hall effort of the same company. *Rush.*

Nicholson and Norton.
"Gowns Bordelaise" (Musical Comedy).
19 Mins.; Four (Interior; Millinery Shop).
American.

Paul Nicholson and Angie Norton have placed together a neat little sketch, written by Miss Norton, to introduce themselves in something different, and also a couple of new songs, not forgetting that remarkable faithful imitation of James J. Corbett by Mr. Nicholson. The piece was played in the west about a year ago by the couple. This is its first New York opening. Mr. Nicholson is a man tailor. Miss Norton has ordered a dress, calling at the store to try it on. This brings out lots of fun from the fitting. The sketch portion is brightly written, the lines, as well as the action, catching laughs. Miss Norton has a "crying" piece, doing it extremely well though lacking the seriousness that should be lent to the rendition. This absence of seriousness is too marked with the young woman, even when delivering lines. She is prone to laugh with the audience. A comic song with a funny little exit dance made a good finish. The entire act was thoroughly enjoyed. It made a big hit Monday matinee at the American. *Sime.*

Gerson's "Tiny Town Company."
Midget Circus.
Hippodrome.

The midgets are very funny. They are the smallest people I ever saw. There is one that is about two and a half feet high. He does some drawing. There are thirty-five of them. They come in little carriages; then they go through a lot of acrobatic stunts. One of the midgets was made up like Marceline, and he chases him all around. They work in three rings. There is one little dark fellow, and he goes on the flying rings. *Skigie.*

Daisy Harcourt.

Songs.

21 Mins.; One.
Star, Brooklyn.

As the special attraction in Eastern Wheel burlesque house Daisy Harcourt is scoring a ponderous hit and stamping herself as a drawing card of no light proportions. Miss Harcourt has returned to New York with all new songs, some very lively in lyrics. These in any one else's hands might be termed suggestive. One is "spicy" without a doubt. Miss Harcourt, however, has that undeniable art of sending her songs over for the laughs. These are received in plenty from both men and women, particularly the women. As a singer of these songs Miss Harcourt stands in a class by herself. Her latest selections are well written, and any clouded points are cleared away by a turn in the words. With her songs, she adds slight pantomimic gestures and acts in facial expression the story that the lyrics tell. Each song is costumed, Miss Harcourt closing the act in a handsome black jet gown, with hat to match. Even comedy is derived from this expensive dress. The changes are swiftly made. The only fault being the continual wearing of the gold slippers from the first number. Last Saturday night at Hurtig & Seamon's Miss Harcourt was a real riot. One of her numbers, "Don't Be Foolish," costumed with a large crinoline hoop skirt, is really a gem as Miss Harcourt puts it across. That she sends over the footlights the songs she sings so well is the secret of her success.

Sime.

Azard Bros.

Acrobatic.

8 Mins.; One (Velvet Drop).
Plaza.

The pair are extremely good looking, so much so that their first appearance brought a patter of applause Monday evening. The work is mainly made up of hand-to-hand balances. They run through an opening routine that contains many of the tricks featured by others, including a "snap" into a hand-to-hand stand. The work is very quickly done, the top mounter remaining in position scarcely an instant. He should hold his balances longer, even if it does diminish the speed. A leap over a chair by the top mounter into the hands of the understander who lies upon his back on the mat was a striking feat, as was the closing one in which the understander bends over the back of a chair to the floor while holding the top mounter in a hand-to-foot balance, and then regains a standing position. More leaping would add to the spectacular value of the turn. It made a nice closing act for the Plaza.

Rush.

Ellery, Rainford and Co.

"The Army Nurse." (Protean).

14 Mins.; Full Stage.
23d Street.

"The Army Nurse" lacks everything necessary for vaudeville success. The scene is a Union army camp. The commander's daughter (general), an army nurse, hides her sweetheart, a Confederate spy. A Lieutenant is another character. The man changes clothes for the three characters but forgot about his voice. As the General he was very spry. The "company" was probably a property man, (a picket).

Bissett and Scott.

Singing and Dancing.

11 Mins.; One.
Alhambra.

Nearly everyone in the show business knows "Scotty." Those who don't have probably heard of him and his chairs. "Scotty" is back in America again after four years in the west, where, according to himself, he worked every "little petty larceny slab" imaginable, together with a few big ones. This time he has brought along a new Bissett, who looks much better than any of his former aids. And as far as dancing goes Bissett won't have to gaze over any Chantecler bonnets, for this boy can shuffle right up to the front row and sit with the live ones. It's about the same old act with new steps that "Scotty" should have copyrighted (impossible). The conventional double and singles are offered with the chair dancing as a sort of side dish. Monday night the boys made a clean hit, some of the steps calling for an occasional burst of applause from the gallery gods. One thing noticeable is the easy-going way the team works. The turns and twists are made neatly and right on the mark. For team work Bissett and Scott have it on the world. It tickles "Scotty" to be back at the Al with a regular orchestra, for he says he has danced before all the carolic bands in the country, even one time working a Chinese club where he had to shake his feet to the music of a tom-tom, and he can appreciate real music, as he knows a thing or two about it himself, being musically inclined to a certain extent.

Atlantic City Four.

Singing and Instrumental Music.

Union Square.

Four very good looking men making up the quartet. They open with a number involving the quartet, disclosing acceptable voices in harmony. From this they go to an instrumental number, made up of two cellos, mandolin and the piano. Later on a banjo duet with piano accompaniment occupies three of the men. They finish with singing, a medley of popular airs. Just before the close one of the quartet half, talks a song in recitative fashion about "There Comes a Night When We All Get Tight," the other three coming in for a singing chorus. This scored very well. The men wear well-fitting evening clothes and their deportment is easy and graceful. The Square audience liked the number.

Rush.

Ruth Curtis.

Songs.

14 Mins.; One.
Circle.

Ruth Curtis is simply a singer of popular songs, without any attribute that will advance her to high place among those following her style of work. She is a rather engaging young woman in appearance and dresses with commendable taste, making three changes for the same number of songs. For the finish Ruth has an "audience song," disclosing a "plant" in one of the boxes at the close. Except for her dressing Miss Curtis offers little to attract attention.

Rush.

It's easier nowadays to find a "picture show" than a drug store.

La Valera.

Spanish Dancer.

10 Mins.; Full Stage (Special Set).
Fifth Avenue.

Valera is an ordinary Spanish dancer. At times she does not reach even the average of grace. Three dances make up her offering, "La Manola," "La Banda," and "La Tarentella." She was at her best in the last, the finale of the act. Her art consists of equal parts of legmania, and cake-walk steps with a little contortion thrown in. She was placed "No. 2" at the Fifth Avenue, a rather unimportant place, but did well enough in the matter of applause winning.

Rush.

Larkin and Larkin.

Singers and Comedians.

15 Mins.; One.
Union Square.

Two boys work as comedy messenger boy and straight, going through a routine of very familiar talk and a song or two. The talk was most uninteresting, but the singing went some distance in getting them through. The two for the present, at least, will remain of small importance on the minor circuits.

Rush.

Moran and Tincley.

Dancers.

13 Mins.; Full Stage.
Union Square.

Upside-down dancing on a rigging set up in the middle of the stage after the manner of triple bars, is the feature of the act. Both men go through routine of stepping, using their own floor. The greater part is highly interesting, particularly the eccentric work of the man who starts out in comedy make-up. Later this member goes to "straight" dressing. The men put a harness over their shoulders, fastened by a leather belt and straps from above are hooked in at the waist line to support their head down while they do their "stepping" on an inverted platform. It is a clean specialty, uninjured by fruitless attempts at comedy, and as such the audience accepted it with interested attention.

Rush.

Keen.

Bag Punching.

10 Mins.; Full Stage.
125th Street.

The first thing noticed about Keen's act is the bags used. Instead of the old-style make, they are fastened to the floor and work on a spring. When not in motion they stand upright and while being used are noiseless. Keen, in green tights with "Old Glory" around his waist, works the bags in different ways, also giving an illustration of shadow boxing, the modern exercise used by pugilists to acquire speed while training for a bout. He also works five bags simultaneously. Keen is a corking good bag puncher, but while the work is noiseless and at first sight bears all the hallmarks of a novelty, it is uninteresting, and his hard work avails him little. The act suggests an ingenious idea for advertising a new brand of bags.

Rush.

Bert Howard has taken charge of Feiler, Shea & Coutant's Academy, Scranton, which "splits" with Frank Keeney's Armory, Binghamton. James Sutherland replaces Mr. Howard at the Bijou, Bayonne, another of the firm's houses.

Sharp and Turek.

Songs and Dances.

9 Mins.; One.
Hammerstein's.

Billy Sharp and Beatrice Turek were formerly in the blackface "girl act" presented by the Sharp Brothers. The couple now are under the cork, the girl in a brown tint. They sing and dance, presenting an entertaining act for a not too important spot. The dressing throughout is in good taste, the dresses of the young woman especially consisting of much more handsome and expensive material than customarily seen on those who assume the blackface character.

Sime.

"The Aviator" (Dramatic).

16 Mins.; Full Stage (Garden Set).
Union Square.

The description "dramatic" goes with certain qualifications. The intention has plainly been to make it a tense playlet, but the people concerned in the cast are so stagey and forced that at times the acting becomes almost travesty. The single exception is the aviator himself (no programs are furnished at the Union Square and the names are a secret). Even his comparatively good acting went for little, owing to the cheap melodramatic scenes he is compelled to enact. An aeroplane inventor is so absorbed in his invention that he has no time to devote to his wife. He is financed in his work by a designing rogue who seeks to win Mrs. Aviator. She does not fall in with the villain's schemes, so the schemer fixes the aeroplane so that it will collapse while in flight and smash the operator. The aviator's assistant, however, has attached a parachute to the machine. Just as the villain thinks his plans are to work, the aviator, who is wise, makes him go up in the machine. When the two are in midair (a gauze drops and a stereopticon give the effects) the aviator sails safely to the ground by the parachute and the villain drops to his death in the wrecked machine. A property aeroplane is shown on the stage, but the lights are kept so low that detailed inspection is balked. The airship "flight" is accomplished by hauling the machine slowly up to the flies. There are four members in the company, the aviator, his comedy assistant, his wife and the villain. The comedian does fairly well, but the wife and villain are amateurish. The Union Square audience was rather inclined to "kid" the scene chewing and overdone dramatics.

Rush.

The Todd-Nords.

Acrobatic.

12 Mins.; Full Stage.
Union Square.

Man and boy make up the team. The understander is a huge fellow, whose efforts to seem gracefully at ease are forced. Both do a great deal of "stalling" between their simple feats of hand-to-hand balancing. They have nothing sensational to offer and the best they can do is to put a swift routine of their work over without delays or comedy.

Rush.

(Continued on page 16.)

"The Code Book," by Herbert Walter, will be produced at Dockstader's, Wilmington, Del., next week, opening at Lincoln, Neb., on the Orpheum tour April 3. Allen Atwell and Charles Hammond are the principals.

Libby.
Comedy Cyclist.
12 Mins.; Full Stage.
Circle.

Straight riding does a good deal more for Libby than his comedy, which consists mostly of a grotesque make-up as a messenger boy. He enters slowly and goes through the familiar tricks associated with the character. Some straight riding of the simpler sort follows, all of it nicely done, and the finish brings out a single and double "spin" around the handle bars. The orchestra is silenced to make these feats the more impressive, and Libby misses purposely several times before getting the trick over. The latter proceeding inclines one to think that he is stalling to fill in time owing to a paucity of material. The feature tricks are excellent. *Kush.*

Bert Cole's Bull Terriers.
14 Mins.; One and Full Stage.
125th Street.

Bert Cole offers a selection on the banjo to start things going, and follows this with a few different styles of buck dancing, neither belonging, nor adding any value. The drop is raised to allow the dogs to work, Cole putting them through a routine of tricks that gives them an opportunity to show the strength of their teeth. Two of the three dogs are beautiful specimens of the bull terrier breed. Near the end a punching bag is suspended over the stage while the dogs leap up to it, striking it with their noses. In this the bulls are especially accurate, and provide no little comedy. Finally the bag is placed in a stationary position at a good height from the stage. After an announcement by Cole to the effect that the dog to make the jump is the undisputed champ dog jumper of the world (also that the Police Gazette has a large amount of money to back the assertion), the dog runs from the wings and makes the jump. Considering the breed the dogs are well trained. Cole wears a marine corporal's uniform throughout. This might be changed for his better appearance. There is not enough novelty in the act to make it worth while for a large house, but it appealed to the Harlem audience, and should find plenty of work.

OUT OF TOWN.

Annie Mack Berlein and Co. (2).
"Peggy's Boy" (Comedy).
20 Mins.; Full Stage (Parlor).
Orpheum, Yonkers, N. Y.

"Peggy's Boy" is made interesting and humorous by its Irish brogue and wit. It holds a sustained story, Miss Berlein playing her role for all there is in it. *Cris.*

Trixie Bennett.
Singing and Baton Swinging.
10 Mins.; Two.
Happy Hour, Erie, Pa.

Miss Bennett sings as her opening song, "Bonita," appearing in a pretty dress with opera coat and hat, and makes her second change to a beautiful spangled red dress singing "Priscilla" in a pleasing voice. She handles the baton cleverly. The act is well dressed and should make good on the small time. *M. H. Mizner.*

Elbert Hubbard.
Monolog.
22 Mins.; One.
Majestic, Chicago.

East Aurora has contributed to the world's good in a proportion far greater than its size as a community might seem to warrant. In furnishing Elbert Hubbard to vaudeville it has capped the climax of its usefulness as a center of culture. His comedy brings laughter with a spontaneity which makes his hearers seem to chuckle as a unit; his sarcasm drives home with relentless force the shafts of brilliancy with which, as in passing, he pierces the armor of the bigot; his manner and personality brings his listeners into his grasp with plastic willingness, and upon all sorts and conditions of auditors he sheds a benediction of brains which with a greater force than can be adequately described in words tucks them complacently under his wing as they revel in the feast of wit. Mr. Hubbard has a personality which illumines the dark places of vaudeville just as his writings must brighten the aspect of present and future for the thousands which he has drawn to his cult. His personal magnetism is surpassing in its force; he pleases, delights, entertains and benefits. Could anything better be said, in sincerity, of any monolog entertainer who can be called to mind? As a business proposition Mr. Hubbard's engagement was a master stroke. The Majestic was largely filled with people who, clearly, had never been to a vaudeville show before. The report from the box office, the testimony of employees and the word of everybody around the theatre who is in a position to know indicates a condition somewhat unusual with "name features." Mr. Hubbard is drawing tremendously upon his reputation and as "an act" is making good all over the place. But by the same token, woe betide the other acts on the bill with him. The people he attracts come to see their idol; they are in strange surroundings, of many minds and beliefs, and what they do not know about appreciating vaudeville as an entertainment is something appalling to behold and, for the actor, dreadful to experience. But let us acclaim the Philistine, for his presence in vaudeville will prove a bulwark, whose following will bring strange money into the box office, and a personality which of itself will attract to vaudeville as entertainment the consideration of a class of people who have heretofore passed it up or at best looked upon it with patronising eyes. Banzai, Hubbard! *Walt.*

Siegel and Matthews (2).
Musical.
10 Mins.; One.
Warburton, Yonkers, N. Y.

Two people, young man and girl, make up this number. The girl is pretty, and her three costumes handsome. Several classical and popular airs on novelty banjos and mandolins are applauded, a medley of rag being especially good. They close on cello and banjos. This is a different straight musical act, devoid of comedy, but one that should take well. *Cris.*

Edgar M. Miller, the well known sign painter of Broadway, who has been responsible for all of the showiest "boards" for the past years, has been engaged by the Plaza permanently.

Fannie Ward and Co. (4).
"An Unlucky Star."
17 Mins.; Three.
Young's Pier, Atlantic City.

Fanny Ward opened Monday in a sketch which for cleverness and well thought out action is a real gem. The program says that it is from the pen of Roi Cooper Meigrue. The action is in the home of a theatrical star (Miss Ward). It is midnight and about time for the "star" to have come from the theatre. From then onward the piece leads up to a tense moment, suddenly relieved by comedy when the affair is cleverly brought out to be a dress rehearsal of a play. With its original and humorous situations presented so ably, it may be truly said that Miss Ward has as fine a vehicle as ever given to vaudeville. John Dean, Wm. H. Boyd and G. Alden are in support. *I. B. Pulaski.*

Wilson and Wilson.
Singing and Dancing.
18 Mins.; One (10); Three (Special Drops) (8).
Winter Garden, New Orleans.

Wilson and Ward have an electrical dancing novelty. A steel mat used is connected with charged wires attached to shoes. Contact causes a succession of flashes. Three numbers are interspersed with patter. With "Moon Song" pretty effects are obtained for the finish, which brought four recalls. It is a highly acceptable number for the small time. *O. M. Samuel.*

Karl.
Musician.
15 Mins.; One.
Young's Pier, Atlantic City.

Karl is a Western act very much out of the ordinary, and is going to be heard from. Presenting a neat appearance, this young man comes on with an odd looking instrument, nothing more than a cigar box with a pine tongue and having stretched the length of it a solitary violin string. He uses the regulation bow. After three numbers he well earned an encore. Karl has an unusual act and his playing is remarkably clever, bringing sweet music from the single string. *I. B. Pulaski.*

Zertho's Dogs.
20 Mins.; Full Stage.
Majestic, Chicago.

Barring its entrance there is little novelty associated with this number, but for all that interest is unflagging because of the remarkable display of intelligence among such a great number of canines. A dozen at a time are working without command all sorts of common tricks and many unusual ones, going about it as though they were out for a romp rather than to execute their master's will. The entrance is unique. Zertho, in clown make-up, is discovered "in the sheets." His snores are interrupted by the jangle of an alarm clock; he "chokes" it and goes back to the hay. Enter a little dog on hind feet from across the stage, bearing a card which bids the trainer "wake up." The dog goes to the bedside, shakes the clown and shows him the card. For a second time Zertho gets up, and tumbling out of bed with him, right from under the covers, come his dogs a-trooping after. Then things get lively and the stage is animation throughout the excellent act. Zertho is a foreigner. *Walt.*

"Photo Shop." (16)
45 Mins.; Full Stage (Special Settings).
Colonial, Norfolk, Va.

In Jesse L. Lasky's newest production, the "Photo Shop," the dialog is witty, and while at times, decidedly slangy, there's snap and go throughout. Comedy runs through the act, together with excellent situations. The songs, breezy and tuneful, are well handled by the principals and chorus. The hit is made by Mamie Fleming, who has the part of "Miss Posing, the Girl behind the Counter," whose song, "Send Me a Man" is a riot. The production is lavish, and the act is extravagantly dressed. Probably the most apt criticism may be summed up by saying "a typical musical comedy in forty-five minutes." As for the plot, there is none. It is not needed. The setting is a Broadway photo gallery, showing through the skylight Times Square and vicinity. The first few minutes after the opening the comedy and action lags a little, but picks up and strengthens to a strong finale. *S. R. Heller.*

Leavitt and Dunsmore.
"That Woman Next Door" (Comedy).
22 Mins.; Full Stage (Interior).
Thirty-first Street, Chicago.

Two Susie Smiths, living in adjoining houses, causing constant confusion, even to the mixing of their mail; an organ grinder whose music annoys a sick brother of the Susie in the sketch and the anticipated arrival of a doctor to attend the invalid, all find explanations in the opening lines which Miss Dunsmore reads. Comedy develops later through the confusion of the Susies and the dialog between characters who have a misconception of each other's identity. The sketch carries four distinct roles for Leavitt, the stage being held continuously by Miss Dunsmore to explain (after her partner has turned up in the guise of a veterinary to treat a sick mule) why he appears subsequently as an Italian, a ranchman and policeman. These changes are introduced as a sequel to some letters which Susie receives in her morning mail: a method which could be carried along indefinitely. Finally Leavitt, as a policeman, drags Susie's sick brother out of his room, under arrest, as a finish to the act. The dialog and situations produce plenty of laughs, Leavitt doing his best work as the westerner with gun, "chaps" and bombastic demeanor. Miss Dunsmore makes an attractive and efficient "feeder," for, in reality, this is what her role amounts to. Some of the lines and business might well be eliminated, for in spite of the fact that the audience is conversant with the various mix-ups there are a few actions and speeches offensive to good taste, and the laughs they bring might easily be spared. *Walt.*

Eddie Prevost, formerly of Prevost and Prevost and a brother of Howard Prevost (Rice and Prevost), is about to return to vaudeville with his acrobatic sketch "Fun in a Turkish Bath." He has been away from the stage for several years. Prevost was one of the first acrobats in this country to make the "round-off, flip-flap double back somersault" when he was of the team of Manning and Prevost. He is said to be independently wealthy and makes his home in Lowell, Mass.

PICTURE TRADE SEES SCHEME TO MANIPULATE FILM PRICES

General Film Co., Patents' Co.'s Creature, Will Sell Exclusive Service of Releases, Advance Cost to Big Exhibitor and Leave Small Man in the Cold.

Several weeks of deep thought since the formation of the General Film Co. in New Jersey, has convinced the trade that the Patents Co. is going to regulate the exhibitor to its heart's content once the "system" is in operation.

There remains little doubt, if the deal goes through, but that the price of film service in general will advance suddenly. With this advance will come a reduction of the number of moving picture places in each town. That a number of small exhibitors will go out of business is evident on its face.

The plan will be, in all probability, to give out exclusive service to a certain theatre or set of theatres in each town. The big exhibitors, it is said, are willing to pay large prices for exclusive service, and the Patents people will cut the country up so that its twenty or so releases per week will be distributed in such manner that there will be no duplicates in any town.

An example is quoted in a town where there are more than half a dozen picture houses, although only three are important. The total paid for film service by the half dozen is, perhaps, \$450 a week. The three big houses are said to have admitted that they could pay as much as \$800 in combination for the exclusive use of "association pictures," the choice of subjects, of course, commanding an advanced figure, and the second choice a lesser figure.

One thing that is bound to happen is a reorganization of the service in the row of picture houses in East Fourteenth Street, New York City, where four houses close together are running the full set of new films on their release day.

It is not unlikely that where an exhibitor has a particularly rich proposition the Patents Co. will declare itself in on a percentage before the film service is delivered. Of one thing the exhibitor may be certain, the exactions of the "trust" will be limited only by his ability to "give up" whether willingly or not.

Nevertheless, it may turn out to be a profitable arrangement, at first at least, to the selected few, but disaster will overtake the smaller fry as surely as the Patents Co. is going to take over the rental branch of the trade.

RENTERS "LISTENING."

Pretty much all the renters of consequence doing business with the Biograph-Edison group have their ears to the ground awaiting a call. It is the general opinion that when the Patents Co. takes over the distributing branch of the film business, it will need a goodly number of the present exchange owners to handle the proposition. These men have a personal, intimate grasp upon the trade, indispensable to the conduct of the distributing end, and it is expected that some rich berths will be provided for exchange experts when the General Film Co., the

Patents Co.'s Jersey corporation, gets in motion.

It is partly due to this feeling that there has been no concerted movement among the renters to meet and canvass the situation. Nearly every one hopes to be the recipient of a position in the new concern, and does not want to antagonize it. Beside which most of the renters realize that they are "up against it," and could not defeat the purpose of the "trust" even if they had the nerve to try.

The possibility of an independent entering the field at this time is not regarded with any optimism. While there is a prospect of determined legal opposition on the part of the Patents Co. (involving suits for infringement) it is difficult to interest capital in an independent enterprise.

The United States Circuit Court has ruled that an injunction may issue against Carl Laemmle's "Imp" Co., but has suspended the issuance of the writ on condition that the defendant appeal by May. Pending this procedure, the independent movement will not likely take on much momentum.

Should the fear of litigation with the Patents Co. be removed it is well known in the trade that capital would be available for the establishing of more than half a dozen film manufacturing plants, and a strong opposition would arise almost instantly.

LEAK IN FOREIGN DEPARTMENT.

The story of how the independent renters got access to association films has just leaked out. It discloses an interesting tale of how a renter "put one over" on the Patents Co.'s foreign department, the division of the offices which attended to the exportation of films.

When the holding concern was formed a rule was formulated that no film designed for export should be shipped from the factory to the purchaser. It could only be delivered to an outgoing ship and received by the proper official.

One ingenious renter, however, gave his orders to have goods ready for delivery to a steamship on a certain day, when he would notify the foreign department of the steamship to which it was to be sent. The renter allowed this specified date to pass and then telephoned in a frenzy of excitement that it had to be delivered immediately. To facilitate matters, said the renter on the telephone, he would call for it in a quarter of an hour in a taxicab, and take it to the ship himself. The explanation went under the circumstances, but the films never reached any boat. They were immediately transferred to the renter's office and from there sent out on independent circuits.

Nobody got wise to the situation until VARIETY announced that day-old releases were being exhibited on the New York Roof, supplied by an independent renter.

VARIETY'S OWN PICTURE REVIEWS

"The Robber Baron" (Kalem).

Rather an indifferent subject. It attempts to tell a romantic story in the settings of a romantic period, but inexplicably leaves out any love interest. A medieval baron is seen courting with his companions, when a free lance bandit brings information that a beautiful girl lives in a cottage nearby. The baron desires her instantly. He dispatches the free lance to capture and bring the prize to the castle. The latter carries out his mission, overpowering the girl's brother. He demands payment from the baron, but the latter is without funds. To pay for the service he goes to the cottage and takes away a bag of gold. Why the free lance did not take this himself is a mystery. Meanwhile the girl is chained to the wall. A dwarf, who is the baron's jester, takes pity upon her and releases her and her brother. Arming himself the brother helps the girl to the roof of the castle, and the baron pursuing, duel with swords ensues, in which the baron is killed. This leaves the way open to escape. RUSII.

"His First Valentine" (Edison).

The Edison Co. comes to bat with another of the overdone western dramas. This time, however, it has good scenic backing and touches of comedy that are welcome. E. Z. Miller, a miser, is in love with the daughter of a neighboring family. During an evening call the mother shows him a highly decorative Valentine card, and the miser determines to send his sweetheart one on the appropriate day. Accordingly he sends to "Frisco" for the card, having it mailed direct to the girl. In passage the mail stage is held up and robbed. A driver rides into camp on one of the horses, a posse is organized and a chase on horseback follows. The sheriff and E. Z. disappear upon the trail and E. Z. goes it alone, catching the robbers in the woods as they are riding the mail bags. A duel is fought and one of the robbers takes to his heels after wounding E. Z., leaving the other robber dead by the miser's gun. E. Z. rescues his valentine and delivers it personally to the girl, who, of course, accepts him when he has recovered under her nursing from his wound. The series is nicely developed. RUSH.

"Love Drops" (Edison).

A comic with rather a good idea, although far fetched. A stern father forbids the house to a young lover of his daughter. It is made plain that the head of the house is an all-around bully with his family. The youth, thinking that the girl does not love him, seeks love from an old fortune teller. The aged seeress gives him a package of "love drops," explaining that if they are eaten by the girl, she will immediately fall in love with him. He dispatches the drops, but through a clumsy servant they reach the father's hands. He eats them, and immediately becomes a changed man. First he becomes amiable with the cook, then with the housemaid and finally makes himself agreeable to his astounded family. At this opportune moment the young man calls, and the father's amiability extends even to him. Under the influence he gives his consent to the marriage and all is well. There are sure enough laughs in the reel. RUSH.

"The Arrest of the Duchess De Berry" (Pathe).

The Duchess is entertaining some friends, evidently at her home. A messenger enters with an invitation for the Duchess to lead the Vendean, who are warring with the usurpers. She goes to the battlefield, and is next seen taking care of the wounded. Her heroes defeated, she disguises herself, making an escape to the home of a friendly family. Her escort seeing a large reward offered for information leading to her arrest turns traitor and informs the enemy, who come to the house and finally smoke her out of a chimney where she is hiding. The last scene is the spy collecting his reward. Nine-tenths of the house didn't know what it was all about. While the picture is well acted it will appeal only to those who are acquainted with the tales of the Duchess. RUSII.

"The Legend of Daphne" (Gaumont).

The characters come from ancient classical myths, and are costumed in the old Greek robes. Natural scenery is used as the setting for the subject, a fact which helps the illusion. One shudders to contemplate the possibilities of faked scenery for such a story. Cupid in sport pierces Apollo with an arrow. Soon after he meets Daphne, the water nymph who prefers the sports of Diana (hunting) to the softer graces of love over which Venus presides. The nymph does not return Apollo's attentions. She runs away from him. He follows in pursuit. Hard pressed Daphne causes herself to be transformed into a laurel tree and the sorrowing Apollo must needs content himself with the possession of a branch of the tree instead of the water witch. The reel is light, but a pretty variation from the everlasting dramatic and comedy subject. RUSII.

"The Great Scoop" (Gaumont).

The spectator is divided in mind as to whether this is an entirely comedy subject or the intention is to give it a dramatic turn. If the latter is the case the purpose has gone astray. An office boy in a Paris newspaper office is discharged for a piece of boyish mischief. He tells the news to his sorrowing widowed mother, and then starts out to look for another job. He is unsuccessful, but stops in a cafe for a drink (let it be done in behalf of the censors that it was only elixer ale), hears two thieves plan a big robbery in a banker's mansion. He hastens back and tells the chief reporter of the newspaper all about it. Together they go to the house and watch the robbers at work. The two are themselves arrested, but the boy strikes a getaway with the reporter's copy and delivers it to the editor (an incident probably lifted from Richard Harding Davis's short story,

"Gallagher"). For this service he is reinstated on the paper as a boy reporter. The scream of the film, however, is that newspaper office. It looks more like the ante-room of a dentist's establishment, and the editorial staff shows the same degree of frenzied activity as a group of New York messenger boys. RUSH.

"A Brother's Devotion" (Vitagraph).

It is a very mournful world as the Vitagraph producer sees it. Someone is always dying of a wasting fever, having his heart broken or meeting with some like agony. In this case a young man goes through enough sorrow to make him change his politics. In the first place, his mother dies. He feels very badly about this, but does not go into mourning as to his clothes. His younger brother comes to the city to live with him. The elder introduces the brother to his best girl, and, presto! the youngster wins her. This is the first jolt. The elder takes it bravely, although he shows by much pantomime and facial contortions that he suffers keenly. He even decides to go to Panama. While he is away that rascally youngster throws down the first girl and takes up with a better creature who is no better than she ought to be, but who has many rich ways. Finally, by his paintings (it is not too late to record that he is an artist). Brother learns all about the intrigue when he returns home dying with fever (here's a gratuitous knock on the Pseudo Sanitary Board). He goes to the luxurious establishment of his mistress and leads him away. This effort sends him to his bed. In his dying breath he brings the first girl and the brother together and then quietly and unobtrusively passes away. The only happy person in the reel is the wicked mistress, who seems to get great satisfaction out of cigarette smoking, at which pastime she is the voraciousateur, despite her wickedness and elderly make up. Any one woman who handles a cigarette as awkwardly as this one does should go to a respectable trade and leave this mistress business alone. RUSH.

"The Water Flyer" (Urban).

A motor boat carrying three men in action on the water. The boat keeps going at a high speed. Another boat and a short race would do much better for the picture offers no excitement, nor is it interesting. The film runs 106 feet, seventy-five too long.

"At the Bar of Justice" (Eclipse).

The first light of the machine shows two ragpickers, a man and woman. While working over a pile of rubbish which by the way is on the sidewalk outside of a tall and stately mansion the woman becomes weak. While her companion is holding her in his arms several fashionably dressed couples come from the house. Although he implores their aid they refuse. Finally, one man comes out and seeing the pair calls them taking them home where he aids them sanely and otherwise. Lights off and we see the same pair of ragpickers six months later working over the same pile of rubbish on the same sidewalk outside the same house. This time the same man who helped them six months previously comes from the same house with his companion. A short fight between the two friends of the former friend of the ragpickers shoots his companion. The deed is witnessed by the male ragman who recognizes the murderer, aiding him to escape. After the man has gone he comes and looks over the corpse, at the same time picking up the revolver. Then the police come on the scene and finding him there with the weapon, arrest him. His partner, however, picks up a handkerchief dropped by the guilty man, which has his name on one end. The police carry the dead man away (who laughs at the camera, probably to show he is not really dead) and the next is the suspect in the presence of the magistrate. He says he is guilty. His partner, who we learn now is his mother cannot bear to see her son punished for a crime he did not commit and goes to the murderer's home with the handkerchief. She accuses him and he finally admits by his actions that he is guilty. She pulls him to the station house and all is well. Some good acting, but the climax is not quite strong enough. On the whole the picture is interesting, and it should be since it is built upon "Conscience," from which Pathe made a regular picture.

"An Interrupted Honeymoon" (Essanay).

A corker from start to finish. A marriage ceremony is performed, after which with plenty of rice and old shoes, they depart for the railway station. The husband leaves the wife on the platform with the grips while he enters the station. A college student running away from a crowd of his classmates who intend hazing him, he resembles the bridegroom, even to dress, and reaches the platform just as the train arrives. The woman thinking he is her hubby pulls him onto the train while a porter obligingly carries the grips. The train leaves. They are both seated before she discovers the mistake. She attempts to stop the train, but the conductor tells her no. Meantime the newly wed husband returns to the platform to find the train gone with his wife on it, but before he has time to act the collegians come up and taking him for their man rush off to a banquet where they have him good and proper. They finally discover the mistake and rush him to the depot in an auto. His wife has wired him in case of the station master, and together with the students he takes the next train westward. Two good ideas, straightened out, including the college man who after being badly hazed is left stranded on a pulley alongside a farmer's barn. The farmer releases him and after a short rest presents him with a cartload of hay. The film ends with a cartload of hay. The film shows the college man's return on the train.

(Continued on page 18.)

making love desperately to the amusement of the conductor and passengers. There is plenty of excitement and fun in every lurch of the film.

"A Tragical Adventure" (Pathe).

Pathe has sent us over another one of those French "lover" affairs with murder, deceit and everything else unit to look at. This film shows the lover sending a note to his friend which calls for a false appointment with someone else. He arrives at the house just before the note is delivered and is introduced to his friend's wife. The husband immediately excuses himself in order to keep the appointment. While gone the lover makes love, and hearing someone entering the door, escapes through a window. But instead of her husband a thief enters, who strangles her to death. While the friend is making his getaway a couple of policemen see him and demand an explanation. He hands them his card. They hear cries from the woman and all rush in to find the woman stretched dead on the floor. The husband returns at this moment and accuses the man of murder, showing him his own note. He pulls a gun, but is stopped by the police from finishing the job. The police then find the real murderer behind the curtain and cart him away. If the husband had shot his deceitful friend or the man who thought out this picture and then turned the gun on himself no one would have cared.

"The Dawn of Freedom" (Selig).

Selig is way late. The war is over. It was over some years ago, before Roosevelt became President and before Selig built such poor interiors. "The Dawn of Freedom" has something to do with Cuba. Whether it's a picture of a regular battle or an insurrection, naught but the manuscript can tell. Selig should have devoted about twenty feet to reproducing the manuscript. Now all one can glean from the picture is that there are many shots, some funny deaths in battle, and plenty of smoke. For the finale the Cuban flag was run up a pole and flew at the flag-staff. There were only a few Cubans present at the Twenty-third Street Theatre to watch the operation. Two applauded. They have sent a letter of condolence to the piano player and drummer, who compose the orchestra between them. When these two poor mortals weren't hammering out something about "Uncle Sam" they were about "Cuba Libre." Once again to Selig: You are in the west, and stay there. Whenever Selig leaves he gets in wrong.

SIME.

"The Convert" (Biograph).

"The Convert" is perverted. The picture tells the tale of a lady young man suddenly seized with an idea of the "fun" it would be to don the garments of a clergyman, sail forth into the world and preach repentance to sinners. This he does, carrying a crowd of two companions for an audience. Approaching a brothel, the interior of which is shown before and afterwards, one of the fallen women within is attracted by his prayer for the erring. She is drawn by his voice to the corner, where the very poor and skimp crowd of Biograph "supers" are listening with vacant stares. The pseudo minister leaves her. She returns to her squalid room in the Biograph studio, packs up and leaves, becoming a reformed angel of the young man's name. The young man returns to his fellow. It was a good joke, and they will celebrate it by going to Blake's dance hall, become soused to the neck, and meet the same girl as they leave. This occurs in the picture. Upon the ex-minister recognizing his convert, he suffers a relapse of conscience, though still soused to the neck. Staggering home, he grinds his teeth, fully beats his breast more awfully than you can grind teeth) and starts forth to seek the ex-prostitute. He finds her when an old man who was standing just outside the wing of a flimsy set totters on the scene, falling down. From the other wing the former belle of the brothel steps forth. She grabs one arm; he grabs the other. After a while, or about eight or one-half feet, they recognize each other. He holds on to the old man's wig to keep the latter in position, and makes more eyes. Then this picture is over, and a few intelligent people present laughed. The title of "The Convert" happens thus. First she is converted, then he is converted, and both being perverts and more what more natural than they should fall in love, especially when the masquerading "minister" is soused to the neck. It's a lovely picture, one of our very best, and no doubt such as these must have been why everyone recognizes the Biograph stock company at sight; also caught the Biograph to be considered the leading moving picture manufacturer. Such as this are aptly named "moving pictures." They are moving backwards without a question mark. With the church concentrating nearly all its influence to stop the trend of pictures towards the rear, if not attempting to kill the picture game altogether, and with the police of every city watching the films presented, the Biograph utters a series that must offend every decent person, and more particularly the church. The bare idea of basing a picture upon the gospel, and for captions taking quotations from the Bible. And with that, the interior of the brothel has been so delicately handled! The Biograph forgot but one thing, or neglected to show it. In a small town this picture would be shipped back by an exhibitor if he were sensible and any kind of a showman, before it was put over the sheet in public. The Board of Censors could have revoked it for two or three reasons, but principally on the religious ground. The Patents Co. had better not attempt to run the film renting business until that corporation arranges so it can run the manufacturers first. Otherwise before very long, if this keeps up, there will be no exhibitors to suffer.

SIME.

"The Saraband Dance" (Ganmont).

This is a trick spectacular picture. A plate of ice cream is left in a china closet for two children. The butler goes away and the figures painted on other plates in the cabinet come to life and after falling into the ice cream eat it up and enjoy a dance, retiring to their painted

places upon the approach of the butler and children. The film is colored and is a pretty novelty.

RUSH.

"A Mountain Blizzard" (Edison).

A palpably faked reel in this comedy subject. Three "tenderfoot" visitors to the west start on a long horseback journey over the mountains. An Indian warns them of the coming of snow, but they pay no attention. As far as the picture is taken in natural surroundings. When the blizzard strikes them, the trio are safely in the Edison studio, while someone above shakes down thick whirls of make-believe snow which at the finish becomes almost an inch deep. However, this is enough to prostrate the travelers and frighten their horses to run away from camp. The three lay down to die, after renouncing their respective vices of cards, rum and tobacco. They fall asleep, and when the morning breaks clear, they find themselves within a few feet of a summer resort hotel. Being saved from what they imagined a terrible death, they forget their good resolutions and each goes back to his favorite dissipation. There is one good laugh when it is discovered that the runaway horses had more sense than their riders, and after having shaken them gone to the shelter of the hotel. RUSH.

"In the Shadow of the Cliffs" (Ganmont).

A dog is about to be shot because of the silly supposition of country people that it is mad. Its life is saved by a coast guard whose duty it is to watch smugglers. Later he is captured by the brigands, blindfolded and turned loose to stumble to death on the rocky cliffs. The dog finds him in this plight and guides him through amazingly dangerous places to safety. The subject is highly interesting.

RUSH.

"Fruit Growing in the Grand Valley, Col." (Edison).

An excellent industrial was exhibited in the early week release of the Edison Co. The animated views show first the barren country before an irrigation system was put in operation. Later pictures show the territory under the regime of irrigation and the methods of growing fruit. Huge orchards are seen. In detail the operation of the water distributing has been photographed. The method of preserving trees from sudden frosts by means of heaters is well illustrated, the fruit growers being awakened at night by a watcher and hurrying forth to light the heaters in their orchards. Scenes in the picking season, the packing of the fruit, manufacturing of boxes and shipping are all made plain. The reel is interesting from first to last.

RUSH.

ARTIST PREVENTS PANIC.

Gloversville, N. Y., March 16.

Defective wire caused a fire in the Family Theatre last night. Smoke filled the auditorium in a few minutes. To prevent a panic Bert Borden, who was working on the bill, stepped before the curtain and reassured the audience.

Young and Brooks, the musical team, helped to quiet the crowd by playing as loudly as possible on their brass instruments.

BLOCK'S PIECE OFF.

Chicago, March 17.

Will J. Block's proposed and much touted summer production, which was to open at the Whitney Opera House with Hyams and McIntyre as the stars, has fallen through. R. A. Roberts, who had been engaged to direct the stage, started operations and Hyams and McIntyre, who arrived here Saturday, had already begun rehearsing. Block suddenly disappeared and has not been seen around his accustomed haunts since last week.

William Morris will open at the house instead Saturday, March 26. The title of the Morris piece has been changed from "Play Ball" to "My Cinderella Girl."

ANOTHER IN ERIE, PA.

Erie, Pa., March 16.

E. H. Stuffer, of New York, has added another theatre to his circuit by leasing for ten years from the M. Reis Circuit the Park Opera House here. It will open March 26 with vaudeville and motion pictures, the prices running from 5 to 25 cents.

The house will be under the management of Edwin Elroy, late of Elizabeth, N. J. The house seats about 1,600 and the booking will probably be supplied by The Loew Enterprises, of New York.

HAMMERSTEIN'S.

That you musn't always go by appearances is backheeled by the Hammerstein show this week. Enough "names" are there, but the "wise bunch" who have escaped the "pay or dig" rule at "The Corner" saw too many "repeats" for a "good show," because the "repeats" came towards the finish.

One of these, Princess Rajah, closed the show, and showed her worth by holding the house solidly up to the time the teeth exercise commenced. Rajah was one of the first "art" dancers around. She has remained beyond many of the others, and is now in the centre of a "production," wearing lots of clothes, actually dancing, fondling a snake just the same, and doing a hundred times better than any of those who depend only upon the natural coloring of their legs.

Another return engagement was that of Clayton White and Marie Stuart in "Cherie" a sketch seemingly never old, and it went with as much gusto as ever.

Sandwiched right in between these two, and "next to closing," Jarro, a new palmer at Hammerstein's didn't seem to have a chance in the world, but Mister Jarro just about cleaned up one of the big hits. This boy is some palmer. He has three closing tricks, any one better than anything else previously shown in the line. Jarro is a comedian, but in his early talk there's some old matter that he might better replace with impromptu stuff.

A feature of the program along with the Lionel Barrymore Company is Annabelle Whitford (New Acts). The Barrymore sketch "The White Slave," closed the first half. Admitting that Barrymore's great work as the Italian really makes this act, the sketch itself is there.

It is strong, and what might be a repellent feature is not sufficiently obtruded to bring over-severe criticism on that point. The fault if any is McKee Rankin's conception of his character. Mr. Rankin may be excused by a physical impossibility, but a man of the type he portrays in the piece is not a political ward boss, which Rankin makes up for. While Mr. Barrymore may be carried away in his fury to stab the owner of his daughter several times, and perhaps more, once is enough on the stage. Just give him one good stab, and let it go at that.

Marzellea and Wolf in a comedy bar turn opened the show, doing well enough, they having considerable fun in the act amidst good work. Sharp and Turek (New Acts) followed, with the Conroy-Le Maire Co. "No. 3," pulling laughs all the way in "A King for a Night."

Barry and Wolford opened the second half with a new drop, representing a stage door of a "Bijou," among other items. Mr. Barry mentioned that Adam Sowerbury was the manager of the "theatre." The couple cross-fired talk at each other, singing parodies, including one on "Has Anybody Here Seen Kelly?" quite recent enough, concluding with a new idea of "play titles," which had a couple of nice lively combinations. They put over their usual hit, and it wasn't the best spot in the show for them, either.

Sime.

Adelaide and her dancers commence on the Morris Circuit next Monday.

BILLS NEXT WEEK.

NEW YORK.

FULTON.
Those Three Fellows.
Snyder and Buckley.
4 Nights.
Midgley and Carlisle.
Harry Thompson.
"Strictly Business."
Rota Redmond.
Gus Durr.
Darling's Circus.
AMERICAN.
"After the Opera."
Empire City Quartet.
4 Mortons.
Willis Holt Wakefield.
Adelaide.
Henry Lee.
Rinaldo.
Steffen Brothers.
Tom McGuire.
The Brittons.
Buss's Dogs.
PLAZA.
"Ma Gosee."
"Divine Myrna."
Fischer and Burkhardt.
Katheryn Miley.
Nicholson and Norton.
Royal Polo Team.
Claude Golden.
Williams and Melburn.
COLONIAL.
Harry Bulger.
"At the Country Club."
Edwards Davis and Millman Trio.
Barry and Wolford.
Leo Carrillo.
Waterbury Bros. and Fenney.
(Others to fill.)
ALHAMBRA.
"Ballet of Light."
Tom Nawn and Co.
Jolly and Wild.
Exposition Tour.
McDonald, Crawford and Montrose.

NEW ORLEANS.

ORPHEUM.
McConnell and Simpson.
Hutchins and Bassett.
Helen Welch.
Sellers, Coakley and McBride.
Hal Godfrey and Co.
Mitt Wood.
Vittoria and Giorgetta
(One to fill.)
AMERICAN.
Herman Lieb and Co.
"Motogiri."
Whitehead and Grier-son Sisters.
Atwood and Terry.
Cordus and Maude.
Eldridge.
Lieut. Randall.
(Two to fill.)

INDIANAPOLIS.

GRAND OPERA HOUSE.
Edwin Stevens.
"The Devil and Tom Walker."
Howard and Howard.
Chadwick Trio.
Chasino.
Rootblack Quartet.
Carl Noble.
Lillian Ashley.
COLONIAL.
Bransby Williams.
"The Operator."
Polk and Polk.
Murphy and Francis.
Marie Laurent.
Wilson, Franklyn and Co.

CHICAGO.

MAJESTIC.
Kate Condon.
Demarest, Cline and Cutler.
Gus Edwards.
Four Fords.
Gail Bloomquest and Co.
Florence Blindley.
Flanagan and Edwards.
Jose Heather.
AMERICAN.
Frank Stafford and Co.
The Zanettos.
Julian Ellinge.
Terry and Lambert.
The Zanciga.
"Six Juggling Girls."
Gray and Graham.
"Balloons Girl."
C. W. Littlefield.
Gallardo.

BOSTON.

KEITH'S.
"High Life in Jail."
Mrs. Eva Fay (2d week).
"Planophinds."
Mr. and Mrs. Mark Murphy.
Three Ernests.
Stanley and Morris.
Hearn and Rutter.
(Others to fill.)
AMERICAN.
Adeline Boyer.
"Star Bout."
Winsor McCay.
Nellie McCoy.
Dorla Opera Trio.
Hall and Earle.
La Petite Mignon.
Caine and Odom.
Hathaway's Monkeys.

CINCINNATI.

COLUMBIA.
"Circumstantial Evidence."
Willie Pantzer Co.
Mile. Bianci.
Sig. Travato.
Haines and Videoq.
Doherty Sisters.
Ballerini's Canines.
Barry and Halvers.
(Others to fill.)
ORPHEUM.
"Dance of the Nymphs."
Fields and Lewis.
Josephine Sabel.
Johnny Ford and Co.
Miller Bros.
Tambo and Tambo.
Girard and Gardner.
Tom and Stacia Moore.

Will Archie, with "Wildfire" for the past three seasons left that show last week at Spokane. Archie is thinking of vaudeville.

Brown Dick Brigadiers B R
Browning W E Convis Sweetheart Co Indef
Browning & Sons 8020 Cavendish Av N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y
Brunette Cycling Vanity Fair B R
Bruno Max C 140 Baldwin Elmira N Y
Brunswick Hotel Miami City Mexico
Bryant M C Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buchanan Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Buckley Johnnie Dominion Wheelup
Bunchu & Alger 2319 W Maine Louisville
Burger Chas H Beeves' Hlty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns Harry Bliton Moose Jaw Can
Burns & Emerson 1 Pl Boelelan Paris
Burrows Travis Co 111 E 26 N Y
Butler May Columbia B R
Butler Frank Columbia B R
Burkhardt Chas J Town Talk B R
Burt Wm P & Daughter 133 W 45 N Y

The Chas. K. Harris Courlor

A BIG HIT IN VAUDEVILLE.

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AND

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De Haven Sextet Grand Indianapolis
De Mar Zola 746 Prospect Pl Brooklyn
De Mar Rose 907 W 37 Pl Chicago
De Mill Gertrude 746 Prospect Pl Brooklyn
De Mount Robert Greenpoint Bklyn
De Mora & Gracet O H Pueblo Col
De Mario Olympia Paris France
De Muth Henry Fashion Plates B R
De Oesch Mlle M 336 So 10 Saginaw
De Velde & Zelma Los Angeles Los Angeles
De Velde & Co Edmond 15 Franklin Norwich Conn
De Vere Geo & Madeline 54 W 126 N Y
De Verne & Van 4572 Yates Denver
De Witte Models 262 W 25 N Y
De Young Tom 166 E 118 N Y
De Young Mabel 123 W 115 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Dean Lew 484 2d Niagara Falls N Y
Dean & Sibley 463 Columbus Av Boston
Dean Reed & Dean Fargo Fargo N D
Deaton Chas W 1634 Bway N Y
Delmar & Delmar 94 Henry N Y
Delton Bros 261 W 38 N Y
Demaco The 824 Walnut Phila
Demone & Bernie Englewood N J
Denman Louise Sun Springfield O
Deaney Walter Mardi Gras Beauties B R
Denton & Le Boeuf Pantage's Portland Ore
Derden Dave Palm Omaha
Desmond & Co 24 E 31 N Y
Destiny 446 16 Detroit Mich
Dickens & Floyd 848 Rhode Island W Buffalo
Diehl A S Melrose 28 Camp Tex Indef
Dilla & Templeton Pantages Tacoma
Dillon John Irwin's Big Show B R
Dixie Trio Famous 127 W 53 N Y
Dixons Four 756 E 4th N Y
Dixon Sidonea Mardi Gras Beauties B R
Dixon Joe L Yankee Doodle Girls B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dodd Emily & Jessie 301 Division Av Bklyn
Doherty & Harlowe 428 Union Bklyn
Doherty Sisters 23 Orpheum Lincoln Neb
Dolan Fox P Imperial B R
Dolan & Lenhart 2480 T Av N Y
Dolce Sisters Polls New Haven
Dolly Twins Midnight Show Co Indef
Donald & Carson Grand Evansville Ind
Donaldson Anna Grand Indianapolis
Donita & Co Majestic Birmingham
Donner Doris 343 Lincoln Johnston Pa
Donovan & Arnold Majestic Milwaukee
Douglas Myrtle & Bunch of Kids Co
Downey Leslie T Crystal Oceananow Wls Indef
Doyle Hugh Irwin's Big Show B R
Dreamers Three 1232 No Alden W Phila
Drew Dorothy Orpheum Kansas City
Drisko & Earl Van Buren Htl Chicago
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duff & Walter Knickerbocker B R
Duffy Thomas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Mable Bijou Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lillies B R
Dunn Nellie Irwin's Big Show B R
Dunntress Troupe 245 W 38 N Y
Dupres Fred Alhambra N Y

E

Bagon & Austin Girls From Happyland B R
Belle Euld Irwin's Big Show B R
Beryl & Lighthouse New Century Girls B R
Edman & Gaylor 1008 So 1 Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Fred R Bucklen Htl Elkhart Ind
Ehrenfeld Bros & Dutton Majestic Montgomery
El Cota She's Buffalo
El Barto 2531 Hollywood Phila
Eldon & Clifton Alexandria Ind
Ellie Robt E Star & Garter B R
Ellwood Perry & Downing 924 Harlem Av Balto
Ellsworth & Lindon Majestic Ft Worth
Ellsworth Mr. and Mrs 808 8th Av N Y

CHAS.

MAUDE

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17th Week S.-O. Circuit.
Open Australia Tour in Sept.

Emerald Connel 41 Holland Rd Brixton London
Emerald Alice Larner Merry Whirl B R
Emerson & Baldwin Hippo Nottingham Eng
Emerson Nellie Bon Tons B R
Emerson Sue Empire B R
Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Olympia Liverpool Eng
Empire Singing Four Family Barberton O
Englebreth G W 2315 Highland Av Cincinnati
English Lillian Oh You Woman B R
Ernesta Great Keith's Boston
Ernest Joe Mardi Gras Beauties B R
Enser William Hastings B R
Errol Leon Jersey Lillies B R
Ersleben Bert & Shofort Jan Hamilton City Cal
Ernstger Mabelle 216 S Central Av Chicago
Evelien D Ellis Nowlis Circus
Evelyn Sisters 253 Greene Av Bklyn N Y
Everett Ruth Brigadiers B R
Everett Great Boston Belles B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchild Mr & Mrs 1321 Vernon Harrisburg Pa
Falarido Joe Oh You Woman B R
Falls Billy A 588 Lyell Av Rochester
Fantas Two 211 E 14 N Y
Fanton Joe & Bros Star Chicago
Fay & Foster Crystal Logansport Ind
Faye Elsie & Miller & Weston Orpheum San Francisco

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Farrell Taylor Trio Columbia Cincinnati
Fays 2 Coley's & Foy Orpheum Evansville
Felman & Arthur 255 Broadway W C Eng
Fenner & Lawrence 923 Ferry Av Camden N J
Felber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

FARREL-TAYLOR TRIO

Funnel Blackface Act in Vaudeville.

MARCH 21, PROCTOR'S, ALBANY.

Ferguson Frank 480 E 43 Chicago
Ferguson Mr & Mrs Murray 256 W 45 N Y
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Ferrier Dave Americans B R
Ferry The Frogman Poll's Bridgeport
Fiddler & Shelton Orpheum Oakland
Field Bros Orpheum Kansas City
Fielding & Vann Grand Cleveland
Fielding & Carson Chicago J Joe Mo
Fields Will H 25 Garfield Chicago
Fields Joe College Girls B R
Fields & Coco Bijou Duluth
Flaher Carmen Hastings B R
Flaher Mr and Mrs Temple Rochester
Flak Gertrude Frolicsome Lambs B R
Flanagan & Quinn Bowers Burlesquers B R
Flannagans 3009 E 43 Chicago
Flatco Alfred Jay Powell & Co Indef
Fletcher Wm Yankee Doodle Girls B R
Fletcher & La Piere 33 Randall Pl San Francisco
Flick Joe Brigadiers B R
Flemin William 112 S Ave Chicago
Floredo Nellie Big Review B R
Fogarty Frank Orpheum Kansas City
Follette & Wicks 1624 Gates Ave Bklyn
Foots Dick & Pearl Virginia Wellston O

MABELLE FONDA TROUPE

Bert Doll—Mabelle and Nellie Fonda—Joe Kirk.
Hansa Theatre, Hamburg, Ger., March.

Force Johnny Traymore Baltimore
Ford & Co 300 Fenton Flint Mich
Ford & Miller 28 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Foster Eleanor Del Brando Htl Chicago
Foster Geo A 3518 E 11 Kansas City
Foster Billy Casino Girls B R
Forrester & Lloyd Majestic Dallas
Fountain Azalea Empire B R
Fountain Florence Empire B R
Fowler Almada Reeves' Beauty Show B R
Fowler Bertie Lion N Y
Fox & Summers 517 10 Saginaw Mich
Fox & Evans Girl Question Co
Fox Florence 172 Filmore Rochester
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 2333 E 100 Cleveland
Francis Willard 130 W 62 N Y
Francis Tom Byrnes' 8 Bells Co Indef
Fredericks Musical Poll's Wilkes-Barre
French Henri Gerard Htl N Y
Freeman Bros Rents-Santley B R
Frobel & Ruge 314 W 23 N Y
Frye & Clayton Bon Tons B R
Furman Radie 1 Tottenham Court Rd London Eng

G

Gaffney Sisters 1407 W Madison Chicago
Gaffney Al 393 Vernon Bklyn N Y
Gallie Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gallagher Ed F Bijou Flint
Garden & Sommers Galety Kansas City
Gardner West & Sunshine 24 Elm Everett Mass
Gardner George & Co Proctor's Elizabeth N J
Gardner Oscar 778 S Av N Y
Gardners Three 1968 No 8 Phila

GALETTI'S BABOONS

MARCH 21, KEITH'S, PHILADELPHIA.

Garrett Bros Moulton Ia
Gath Karl & Emma 508 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Gebhart West & Berner Orpheum Cleveland
Gensro & Theol Majestic Corsicans Tex

Gennaro's Band Majestic Dallas
Genter & Gilmore Bijou Great Falls Mont
George & Co Trint Newark N. J.

GEIGER AND WALTERS

This week (March 14),
ORPHEUM, EASTON.

Geyer Bert Richmond Ind
Gibson Sidney Grand Indianapolis
Gilden Sisters Three 765 8th Av N Y
Gilmora Le Moyre & Perry 115 8th Av Chicago
Gilmora Mildred Wash Girls B R
Gilesando Phil & Millie 2001 Madison Av N Y
Girard & Weston Proctor's Albany
Girard Marie 41 Howard Boston
Gladstone Jennie Yankee Doodle Girls B R
Gleason Violet 489 Lexington Waltham Mass
Glanton Dorothy Oh You Woman B R
Glover Edna May 223 W 44 N Y
Goforth & Doyle 1920 Bway Bklyn N Y
Goldie Jack Cracker Jacks B R
Goldman Abe Century Girls B R
Goldsmith & Hoppe Bijou Battle Creek Mich
Goodman H 780 E 106 N Y
Goodman Joe 1408 N Randolph Phila
Goodman Musical Troupe Chicago
Gordon & Pickett Bennett's Montreal Can
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Brennan Sam Devere's Show B R
Gordon & Henry Orpheum Lima O
Gould Billy Orpheum San Francisco
Gould & Rice 826 Smith Providence R I
Gould Stanford Orpheum
Gould Mable Avenue Girls B R
Goyt Trio 556 Willow Akron O
Graham & Fraley Rose Sydel B R
Graces Three 418 Grand Bklyn
Grannon Ha Bennett's Montreal
Grant & Carlin Pat Whites B R
Grant Hazel 225 Broadway Av B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Auditorium Lynn
Gray Henry Reeves' Beauty Show B R
Gray & Graham American Chicago
Green Winifred 301 W 45 N Y
Griffs & Hoot 1328 Cambria Phila
Griner Charlie A Bunch of Kids Co
Grinnam & Satchel 285 Ridgewood Av Bklyn
Grossman Al 582 North Rochester N Y
Gruber & Kew 408 4 Av E Flint Mich
Guhl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

H

Hadley Mae E Tiger Lillies B R
Halperin Nan Majestic El Paso Indef
Hanson Boys Family Moline Ill
Hasted Willard 1004 St Charles Av New Orleans
Hart E Clayton Music Pa
Hart Bros Bells Toronto Can
Hartman & Murphy 913 McKean Phila
Havers P Barry Bay 9 Bath Beach L I

THE POLITE HICK.

LON HASCALL

Jack Singer's "Behman Show."
MARCH 21, CASINO, PHILADELPHIA.

Hamline The Bennett's Hamilton Can
Hamilton Jack & Plateau Montreal
Hamilton Estella B 2936 W 51 Phila
Hamilton & Buckley Orpheum Huntington W Va
Hampton & Bassett 514 Tusculum Av Cincinnati O
Hampton Bonnie Bunch of Kids Co
Haney & Long Bijou Atlanta
Hanson Jr George 141 Charing Cross Rd London
Hanson Billy 1538 No Hamlin Av Chicago
Hansone 1537 Tremont Boston
Hanvey & Baylies 552 Lenox Ave N Y
Harcourt Frank Cracker Jacks B R
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstreals
Harris George Bon Tons B R
Harris & Randall Variety Allegheny Pa
Harron Lucille Knickerbocker B R
Hart Maurice 156 Lenox Av N Y
Hart Jos C Miss N Y Jr B R
Hart Billy Cracker Jacks B R
Hart John O Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey De Vora Trio K & P 5th Ave N Y
Harvey Harry Hastings B R
Harveys The 302 S Mountville W Va
Harvey Elsie Los Angeles Los Angeles
Haskell Lon Behman Show B R
Hassell Loney 47 Lexington Av N Y
Hassan Ben Ali Trent Trenton N J
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hathaway & Siegel 416 Mission Av Ft Worth Tex
Hawley Sam Yankee Doodle Girls B R
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bechen 1247 N 10 Phila
Hawthorne Illida Poll's Springfield Mass
Hayes & Wynne 418 Strand W C London Eng
Hayman & Franklin Hippo Leeds Eng
Haywood Sisters Sun Springfield O
Haxleton James Wash Co Girls B R
Heanu & Rutter Keith's Boston
Heath Frankie Big Review B R

Heberts The 47 Washington Lynn Mass
Hedge & Polnes John Wilson Chicago
Helm Children Orpheum Altoona Pa
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Henderson & Thomas Globe Chicago
Henry Arthur & Leah 423 E 162 N Y
Henry Jack 41 Lisle Leicester Sq London
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Madison Sq Garden N Y
Herbert Bert Hart's Bathing Girls Co
Herdon Lillian Behman Show B R

HEIM CHILDREN

MARCH 21, ORPHEUM, ALTOONA.

Herbert Will F Fay Foster B R
Herslin Lillian Columbia St Louis
Hern Harry Yankee Doodle Girls B R
Hershey De Rue Bros Minstreals
Herr George Imperial B R
Hewley Great 201 Desmond Sayre Pa
Heyman Sisters Family Pittsburgh
Hill Bros Fay Foster B R
Hill & Ackerman Fay Foster B R
Hill Chas J Cracker Jacks B R
Hillman & Roberts 230 So 13 Saginaw Mich
Hilton Violet Imperial B R
Hodges & Darrell 1404 Natalie Av N St Louis
Hodges James Novelty St Louis Indef
Hoepfe Bros Maywood Ill
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Roides Knickerbockers B R
Holsa's Mysterious Incubators Eden Musee N Y Indef

Holland Helms Bennett's Montreal Can
Holloways Four Temple Detroit
Holliday Dick N Y Hippodrome Indef
Holman Harry 270 W 30 N Y
Holman Bros Bijou Bay City Mich
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hoover Lillian Byrnes 8 Bells Co
Hope Irma Oh You Woman B R
Hopkins & Axtell Orpheum Duluth Minn
Hopp Fred 326 Littleton Av Newark N J
Hornmann Star Chicago
Hottling Edward 537 So Division Grand Rapids
Hood Sam Bijou Quincy Ill
Howard & Co Bernice Orpheum Savannah Ga
Howard Bros 229 W 38 N Y
Howard & Butler 423 So 8 Phila
Howard & Harris Vanderville Club London Eng
Howard & Howard Grand Indianapolis

EUGENE

WILLIE

HOWARD AND HOWARD

MARCH 21, GRAND, INDIANAPOLIS.

Howards Dogs Haymarket Chicago
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulin Rouge B R
Hoyt & McDonald Majestic Little Rock
Hugel & Quinn 456 Rush Chicago
Husted Sadie Yankee Doodle Girls B R
Hughes Musical Trio Webster Mass
Hughes Mr & Mrs Gene 601 W 185 N Y
Hughes Florence Fay Foster Co B R
Hubert & De Long Broadway Oakland
Hunter Ethel 4029 Troost Kansas City
Huntress National Htl Chicago
Hurst Minnie Cardinal Basel Suisse Ger
Huxley & Lorraine 133 W 51 N Y
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Mo
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 618 Pearl Buffalo

I

Imperial Sextette Irwin's Big Show B R
Ingram Beatrice Grand Syracuse
Ingrams Two 8194 Story Boone Ia
Innes & Ryan Union Htl Chicago
Ioelen Sisters 9 E Indiana Chicago
Ireland Fred Dainty Duchess B R
Irwin Fido 217 W 45 N Y
Irving Pearl Indian Lane Canton Mass
Isabelle & Patricia Poll's Scranton
Italia Scenic Marlboro Mass

J

Jackson Harry & Kate Hathaway's New Bedford
Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Family Winter Circus Reading Mass
Jackson Alfred 80 E Tupper Buffalo
Jackson Robert M Jersey Lillies B R
Jacobs & Sardel 1240 Franklin Allegheny Pa
James Alf P Jersey Lillies B R
Jansen Chas Bower B R
Jarrell Co Comedy Chicago
Jeannette Baby 430 Bklyn
Jefferies Tom 46 Wyckoff Bklyn
Jennifers The 1308 I Washington D C
Jerge & Hamilton 592 Mass Av Buffalo
Jenn John W Lid Lifters B R
Jewel Columbia Cincinnati
Jewell & Barlowe 5662 Arlington Av St Louis

M. STRASSMAN

Attorney, 553 Broadway, New York.
Theatrical Claims. Advice rest.

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Johnsons Musical Poll's Springfield Mass
Johnstone Chester B 333 Third Ave N Y
Jolly Wild & Co 223 W 43 N Y
Jones Grants & Jones 2366 Dearborn Chicago
Jones Maude 471 Lenox N Y
Jones & Deely 471 Lenox N Y
Jones Johnnie 502 S 6 N Y
Jones & Whitehead 33 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jordan Alice Reeves' Beauty Show B R
Jordons Four Garrick Norristown Pa
Joy Allie Bon Tons B R
Joyce Jack Cheneault Circus St Petersburg Russia
Julian & Dyer Saratoga Hill Chicago

K

Karrell 112 S 5 Av Chicago
Kartello Bros F J Powers Co
Kaufman & Kaufman Moulin Rouge B R
Kaufman & Kenilworth Lyric Terre Haute
Kaufman Bros Alhambra N Y
Kearney & Godfrey 675 Jackson Av N Y
Keeley Lillian Fashion Plates B R
Keeley Bros Orpheum Budapest Austria
Keeley & Parks 153 W 100 N Y
Kelle Zena 25 Bijou Jackson Mich
Kelley Sisters 117 W 23 N Y
Kelley Mike J Frolicsome Lamba B R
Kelley & Wentworth National San Francisco
Kelso & Leighton 1540 S 5 Av Troy N Y
Kelly Walter C Orpheum Los Angeles

MIGNONETTE KOKIN

MARCH 21, KEITH'S, PHILADELPHIA.

Keller Jessie Columbia Girls Co Br
Kendall Chas & Maile 123 Alfred Detroit
Kenna Charles Orpheum Salt Lake
Kennedy & Lee Orpheum Chillicothe O
Kennedy Will J Behman Show B R
Kennedy Matt Sam Devere's Show B R
Kenton Dorothy Cashio Biarritz France
Kitties Band Alexandria Egypt
Kidders Bert & Dorothy 1274 Clay San Francisco
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lillies B R
King Margaret Behman Show B R
King Violet Orpheum San Francisco
King Bros 211 4 Av Schenectady
Kingsbury The 1553 Bway N Y
Kisralfo Bros 1710 S 5 Av Evansville Ind
Kisamura Troupe Hippodrome Cleveland
Klein George Hastings B R
Klein Ott Bros & Nicholson Rose Sydel B R
Klein & Clifton Mica Minneapolis
Knight Bros & Sawtelle Orpheum Birmingham
Kolline Stuart 3301 Bway N Y
Kolar Hazel Maywood Ill
Koler Harry I Queen of Jardin de Paris B R
Koners Bros Orpheum Bklyn
Kopper The 117 W 23 N Y
Kramer Bruno Trio 104 B 14 N Y
Kremer & Herby Majestic Columbus Ga
Kretone The 418 Strand London Eng
Krunach Felix Miner's Americans B R
Kuhne Three White 1553 Michigan Av Chicago
Kurylo Edward J Poste Restante Warsaw Russia

L

Lafayettes Two Oshkosh Wis
Laird Major Irwin's Big Show B R
Lake & Stevenson Bon Tons B R
Lake John J Delnty Duchesne Co B R
Lane & O'Donnell K & P 5th Ave N Y
Lane Eddie 302 B 73 N Y
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lampe Otto W Willie Rose Absecon N J
Lang Agnes care Geary Almore Moscow Syrac
Langdon Lucille Majestic Charleston S O
Langlans The Bijou Racine Wis
Langill Judson Big Review B R
Langston Joe 102 So 51 Phila
Lansford Jeanne Reeves' Beauty Show B R
Lansing The 210 No Broadway Baltimore
La Adella Bijou Benton Harbor Mich
La Auto Girl 123 Alfred Detroit
La Belle Troupe Dainty Duchesne B R
La Blanche & Baby La Blanche 751 S Baltimore
La Deller Four 123 D Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gusta 224 E 42 N Y
La Marr Harry William Tell Htl Boston
La Mase Quail & Tom 545 Koelusko Bklyn
La Mase Trio 274 Barbary Bklyn
La Mont Janet Wash Soc Girls B R
La Noltes Musical 322 S Baraboo Wis
La Note Ed & Helen 1707 N 15 Phila
La Ven Harry Frivolites of 1919 B R
La Mera Paul 27 Monroe Albany
La Pages Great 120 French Buffalo
La Petite Revue Orpheum Bklyn
La Ponte Marguerite Superior West Tex Indef
La Renb & Scottle 162 Grifith Johnstown Pa
La Reane Four Lyceum Littleton N H
La Rose Bros 107 B 31 N Y
La Tour Irene 78 Barnett Newark N J
La Tooke Phil 135 W 22 Los Angeles
La Van Herry Big Review B R
La Vere Ethel Fashion Plates B R
La Vern Dorothy Grant Htl Chicago
Larella Floeris Hippo N Y Indef
Larose 226 Blecker Bklyn
Larriree & Lee 32 Rhuter Montreal Can
Larsen Riva Troupe Pantages Tacoma
Latina Mile Jeffers Saginaw
Laveau & Cross Orpheum Los Angeles
Lavine & Inman 3201 R 81 Cleveland
Lamb's Manikine 1299 Wilson Av Chicago
Laurent Marie Colonial Indianapolis
Lavarda Lillian 1296 Union Hackensack N J
Lawrence & Carroll Gem Nelson Can
Lawson Chinese 6117 Madison Chicago
Le Dent Frank 418 Strand London Eng
Le Roy & Adams 1812 Loesel Av Erie Pa
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sisters Tiger Lillies B R
Lee Frank Cracker Jacks B R

Lee Jolly 317 Pitney Av Atlantic City
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leick & Keith Hippodrome Manchester Eng
Leigh Andrew Columbia B R
Lennon Bert Orpheum Savannah
Leonard Eddie Orpheum Kansas City

BESSIE LEONARD

'KID IN COMEDY.'

MARCH 31, FULTON, BROOKLYN.

Leonard & Phillips 1495 E 65 Cleveland
Leonard Jas & Sadie Poll's Hartford
Leonard & Drake 1099 Park Pl Bklyn
Leonl Ruby Cracker Jacks B R
Les Jundis 523 E Richard Dayton O
Leslie Geo W Star Mandan Mont
Leslie Frank 124 W 139 N Y
Leslie Bert Orpheum Los Angeles
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lester & Kellett 318 Fairmount Ave Jersey City
Lester Great Hammerstein's N Y
Lester Nina Howard Boston
Lester Wm Brigadiers B R
Levinso Dolph & Sue National San Francisco
Levitt & Falls 412 Cedar Syracuse
Lewis Phil J Empire Macon Ga
Lewis & Harr 141 W 16 N Y

BERT LESLIE

KING OF SLANG.

This week (March 14), Orpheum, Los Angeles.

Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co Orpheum Minneapolis
Lewis Harry Imperial B R
Lewis & Green Pat White's B R
Lewis Lillie Knickerbocker B R
Le Witt Ashmead & Co 112 S 5 Av Chicago
Linden May Florine College Girls B R
Lincoln Military Four 679 E 24 Paterson N J
Lingermans The Surprise Washington
Linton Tom Marlowe Chicago
Lisner Harry Hastings B R
Littlefield C W American Chicago
Livingston & Co Murray Star & Gertie B R
Lloyd & Casteno 104 W 61 N Y
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
Long Warren E North Vernon Ind
Lowe Musical 28 Majestic Butte Mont
Lower F Edward Hastings B R
Lucas Jimmie Orpheum Denver
Luce & Luce 926 N Bond Phila

NOTICE

Due to the complexed booking conditions and the lateness when many acts receive an assignment for the following week, acts now playing without a continuous route may place a permanent address in VARIETY'S Route Sheet for the remainder of the season.

Luciers The Bijou Bay City Mich
Luttinger-Luce 636 Velezia San Francisco

LUTZ BROS.

Direction PAT CASEY

Lynch-Hazel 355 Norwood Av Grand Rapids
Lyan Roy Box 63 Jefferson City Tenn

M

Macdonald Sisters 12 Bache San Francisco
Mackey James F Jersey Lillies B R
Mackey Frank Columbia B R
Mack Wilbur Temple Detroit
Mack & Dougal Co Majestic Little Rock
Mack & Co Lee 668 N State Chicago
Macks Two Lady Buccaneers B R
Macy Maud Hall 2518 E 26 Sheepshead Bay N Y
Maddox Richard C Candy Kids Co
Mahr Patsy Pat White's B R
Malisee Alice Irwin's Big Show B R
Malcolm Emma & Peter Melrose Minn Indef
Malvern Troupe Majestic St Paul
Mangen Troupe 120 E 127 W 22 N Y
Mankichi Troupe Frolicsome Lamba B R
Mank's Trio Majestic Chicago
Mann & Franks Box 361 Chicago
Mann Sam Tiger Lillies B R
Mann Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Bklyn
Manning Trio To Clency Grand Rapids
Mantella Maids 3413 S Colby Av Everett Wash
Mannen Edward Irwin's Big Show B R
Mantilla Rosita Htl Normandie N Y
Marke Dorothy So Fallsburg N Y
Mardo & Hunter Coxy Corner Girls B R
Merle La Belle Cracker Jacks B R
Marimba Band 324 W 14 N Y
Marine Comedie 518 Hopkins Bklyn
Marlon Miss Wash Soc Girls B R
Marlon Dave Dreamland B R
Mario Trio Trocadero Phila
Marlow Lon Cracker Jacks B R
Marnello Marnits Hippo N Y Indef
Marr & Evans Robinson Crusoe Girls
Marsh & Middleton 19 Dyer Av Everett Mass
Martine & Carl 463 W 57 N Y
Martine & Carl 463 W 57 N Y
Martinette & Sylvester Olympic Chicago
Mason Mr & Mrs Sidney 236 W 39 N Y
Matelide & Elvira Odeon Clarksburg W Va

Mathieson Welter Georgie S Haven Mich
Matthews & Ashley Sun W 43 N Y
Mannsey Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Maxwell & Shaw Galey Indianapolis
Mayne Elizabeth H Lid lifters B R
Mays Four Musical Orpheum Mansfield O
McAvey Harry Brigadiers B R
McCabe Jack New Century Girls B R
McCaen Geraldine & Co 706 Park Av Johnstown Pa
McClen Clyde 5321 Madison Av Pittsburgh
McConnell & Simpson Orpheum Cincinnati
McConnell & Irving 610 W 178 N Y
McCane & Grant 636 Benton Pittsburgh
McGarry & McGarry 48 Wychoff Bklyn
McGee Joe B Al Fields' Minstrels
McGarry & Harris 521 Palmer Toledo
McDonald Michael Oh You Woman B R
McDowell John & Alice 627 S Detroit
McInerney James Columbia B R
MacLaren Musical Grand Syracuse
McMahon & Chappelle Box 424 Bordentown N J
McNish & McNish St James L I
McRae Tom Empire B R
McWaters & Tyson 471 60 Bklyn
Meier & Mora S & C Bldg Seattle
Melody Lane Girls Orpheum San Francisco
Melrose & Ingram 929 Main Carey O
Melrose & Kennedy 448 Park Av Bridgeport
Meniel 18 Adam Strand London
Menetekel Bijou Atlanta
Mercedis Sisters 148 W 69 N Y
Merriman Sisters Marathon Girls B R
Merrick Thos Imperial B R
Merrill & Otto Poll's Hartford
Merrill Beaulie L Stinborn Ciderella Co
Merriman Sisters Marathon Girls B R
Meritt Htl Orpheum Lincoln Neb
Methuen Sisters 12 Cullton Springfield Mass
Miles P W Dainty Duchesne B R
Middleton Gladys Southern Minneapolis
Millan & Du Bols Palace Htl Chicago Indef
Miller & Tempest Pat White's B R
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Pringle 85 Olney Providence
Miller Helen Frolicsome Lamba B R
Miller Frank Oh You Woman B R
Millman Trio Colonial N Y
Mills Joe B Lady Buccaneers B R
Minstrel Four Morning Noon & Night B R
Mints & Palmer 1305 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Tuolumne Cal
Montague Herry Fashion Plates B R
Montgomery Marshall 28 Orpheum Spokane
Morgan Bros 2525 N Madison Phila
Morgan King & Thompson Sis 608 B 41 Chicago
Morgen Lon Fashion Plates B R
Moore Eddie Imperial B R
Moore Mabel V Prospect Cleveland

Moore Miss Brigadiers B R
Mordant Hal & Co Del Prado Htl Chicago
Morrell Frank Maryland Baltimore
Morris & Morton 1306 St John's Pl Bklyn
Morris Mildred & Co Orpheum Ogden Utah
Morris & Sherwood Sisters Billy 223 Pontiac Dayton O
Morris Johnny Reeves' Beauty Show B R
Morris Bros 132 N Law Allentown
Morris Edwin Reeves' Beauty Show B R
Morton Jewell Four Poll's Worcester
Morton Ed Poll's Scranton
Morton Pearl Rathskeller Jacksonville Indef
Moto Girl American News Orleans
Mowatts Five Peerless 3281 Windsor Ave Chicago
Mozart's The Trevitt Chicago
Mulford Arthur D Grand Pittsburgh
Mullen & Correll Galey Bklyn
Muller Maud 601 W 151 N Y
Mulvey Ben L Colonial N Y
Murray & Murray & Schumacher Mobile Ala
Murray Bill L Al Reeves' Beauty Show B R
Murray Elizabeth 537 W Cumberland Phila
Murray & Alvin Great Alhbi Co
Musketiers Three Tiger Lillies B R
My Fancy 12 Adam Strand London
Myers & MacBride 162 S 6 Av Troy N Y

N

National Four Jersey Lillies B R
Nawn Tom Alhambra N Y
Nazarro Nat & Tom 2101 Tracy Av Kansas City
Neff & Starr Kelly's Columbus O

THIS WEEK, LOWELL, MASS.

JOHN CARRIE
NEFF and STARR
MAR. 21—O. O. H., SYRACUSE.
MAR. 28—TEMPLE, DETROIT.

Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert A 1842 N Humboldt Chicago
Nelson-Oswald & Berger Miss New York Jr B R
Nelson John Dainty Duchesne B R
Nelson Frank Dainty Duchesne B R
Nelson Edwin L Oh You Woman B R
Neunelle Mlle Del Prado Htl Chicago
Nevaros Three 335 W 39 N Y
Newell & Nido Majestic Seattle
New Philadelphia Keith's Boston
Nibbo Victor Schumann Berlin Ger
Nicholas James Big Review B R
Nicholas Nelson & Nicholas Majestic Savannah Ga
Noble & Brooks Vanity Fair B R
Nolan Tom Empire B R

Nolan Fred Columbia B R
Nomette 154 Henry Bklyn
Norries The Vaudeville Plymouth Mass
Norton O Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 585 Prospect Av Bronx N Y
Now Bertha 178 W 77 N Y
Now Six Hainaway's Lowell
Nowlin Dave Colonial Norfolk
Nugent J C Majestic Houston

O

O'Brien J Miss New York Jr B R
Odell & Gilmore Cooper Mt Vernon O
Odmont Mitzl 3285 Bway N Y
Oehrlin Joseph Columbia B R
Oke Family 29 Charlton Cross Rd London
Olmead Jessie Columbia B R
Omge Trio Crown Toledo O
Onlaw Gna 418 Strand London
O'Dey Billy Behmen Show B R
O'Neill Tommy Pet White's B R
O'Neill Jas Empire B R
O'Neill Ray B 328 23 Av Milwaukee
O'Neill Trio Orpheum McKeeper Pa
O'Neill Harry Empire B R
O'Neill & Regency 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orbanany Irma Hathaway's New Bedford
Orsan Klity Irwin's Big Show B R
Orletta May Miss New York Jr B R
Ort Chas F Out Chicago Indef
Oshun Dola 335 No Willow Av Chicago
Oswald Wm Miss New York Jr B R
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago

P

Palme Esther Mile 121 E 46 Chicago
Pantzer Willy 28 Orpheum Lincoln Neb
Pantzer Jewell Orpheum Ogden Utah
Paradisi Billy C N 1 Htl L'Assomption P Q Can
Parsley 24 B 41 N Y
Parvia Jr Gen W Lyric Catlettburg Ky
Pasco Dick Ellys Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Pateron Al Tiger Lillies B R
Paul & Ryhoda 359 County New Bedford
Pauline Damsville N Y
Paulinetti & Piquo 4324 Wain Frankford Pa
Pearl Katherine Wine Woman & Song B R
Pearl Violet Wine Woman & Song B R
Pearson & Garfield 25 W 65 N Y
Pederson Bros 635 Greenhush Milwaukee
Peacock Gilbert Cracker Jacks B R
Pallinetti & Piquo 4324 Walnut Phila
Pelatos Goldie & Hili Cracker Jacks B R
Peltos The 161 Westminster Av Atlantic City
Peerce Sisters Three 725 Lane Seattle
Pepper Twins Vaudeville Dallas
Pera Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Person & Halliday 28 National San Francisco
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane Calvert Htl N Y
Phillips Herry Fashion Plate B R
Phillips Samuel 316 Clason Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION

Pierce & Maloe Irwins Big Show B R
Pierce Frank Irwin's Big Show B R
Piccola Midgets 418 Strand W O London Eng
Pike Lester Merdi Gras Beauties B R
Pike & Celame 978 Amsterdam Av N Y
Piscocchia Family Cracker Jacks B R
Pisano Yen 15 Charles Lynn Mass
Pisano Fred A 60 West Gloverville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Htl B R
Potter & Harris Bijou Decatur Ill
Potts Bros & Co Bennett's Hamilton Can
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants Hippodrome Cleveland
Powers Bros 15 Frank Providence
Powers John & Jessie Star & Gertie B R
Powers Mae Reeves' Beauty Show B R
Powers Great 134 Warren Glens Falls N Y
Prier & Diston O H Cambridge Mass
Prien Jolly 1620 Arch Philadelphia
Priest & Helala Janet Bennett's Montreal Can

JANET PRIEST

And "THE HOLLAND HEIMES,"
MARCH 21, BENNETT'S, MONTREAL.

Primrose & Polhof Avenue Girls B R
Primrose Quartette Van Buren Htl Chicago
Prince Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Bklyn
Pryor Kate Jersey Lillies B R
Pucks Two Greenpoint Brooklyn
Purvis Jimmy New Century Girls B R

Q

Queen Mab 231 S 52 Phila
Quigg & Nickerson Frolicsome Lamba B R
Quinn Mattie 636 Rush Chicago

R

Rafael Dave Bijou Flint
Rainbow & Good 3444 Elaine Pl Chicago
Rainbow Sisters 840 14 San Francisco
Rainbow & Ralanda Box 200 Cumberland Md
Ranney Adele Sam Devere Show B R
Rauf Claude Majestic St Worth
Rausley Mabel Grand Indianapolis
Ramey & Wells 524 Grant Camden N J
Rankin Bobby Olympic Los Angeles Indef
Rastus & Banks Apollo Wien Austria
Rattles The 637 Petonmont Montreal
Ray Eugene 5602 Preston Av Chicago
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Raymond Eric & Helen New Bedford
Raymond Carl Imperial B R
Raymond Alice Empire Newcastle Eng

Raymore & Co 147 W 95 N Y
 Rawson Guy Bon Tons B R
 Readings Four Grand Indianapolis
 Ready G Ella Nowlin Circus
 Reded & Hadley Tiger Lilies B R
 Redford & Winchester Lyric Dayton O
 Redner Thomas & Co 972 Hudson Av Detroit
 Redway Tom 141 Inspector Montreal
 Redwood & Gordon 167 Dearborn Chicago
 Reed Bros Orpheum Los Angeles
 Reed Chas G Tiger Lilies B R
 Reed & Earl Grand Marysville Cal
 Reid Pearl Columbia B R
 Reid Jack Clark's Runaway Girls B R
 Reiff Clayton & Reiff Cyster Anderson Ind
 Reiff Lillian Irwin's Big Show B R
 Reinhold's Minstrels Lyric Columbia S C
 Reeves Billy Follies of 1909
 Reeves Al Reeves' Beauty Show B R
 Reiffin Joe 103 Dudley Providence
 Regal Trio 116 W Wash Pl N Y

JOHN C.

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 Renaldi The 204 Sutter San Francisco
 Reynolds Abe Misa New York Jr B R
 Rhoades & Engel 223a Chancery Bklyn N Y
 Rianos Four Proctor's Newark N J
 Rice & Cady Star & Garter B R
 Rice Frank & Trio 6340 Vernon Av Chicago
 Rich & Howard 432 E 9 N Y
 Rich & Rich 211 W 43 N Y
 Richard Bros 917 Rway N Y
 Richards & Co William Colonial Lawrence
 Richards Great Family Lebanon Pa
 Richards Sadie Moulin Rouge B R
 Riesher & Gores National Vancouver B O

4-RIANOS-4

Next Week (March 31), PROCTOR'S, NEWARK.

Riggs Charlie Bon Tons B R
 Riley & Ahearn Empire Edmonton Can
 Ring & Williams 2450 Tremont Cleveland
 Ring & Bell Metropolitan Minstrels Indef
 Rio Al C Orpheum Los Angeles
 Ripon Alf 545 E 87 N Y
 Ritchie Gertie 213 Grey Buffalo
 Ritter & Foster Hippodrome Hyde Eng

BILLIE RITCHE

"THAT DIFFERENT DRUNK."

Robins & Le Favor Yankees Doodle Girls B R
 Robbins Billy O Reeves' Beauty Show B R
 Roberts Edna Irwin's Big Show B R
 Roberts & Downey Burlew Charleston W Va
 Robinson Thomas Irwin's Big Show B R
 Robinsons The 901 Hawthorne Av Minneapolis
 Roblach & Childers 950 No Clark Chicago
 Rocamora Suzanne Poll's Worcester
 Rock & Boy 1610 Indiana Av Chicago
 Roelker Edward Dainty Duchess B R
 Roof Jack & Clara 705 Green Phila
 Rosey O W 1821 So Wichita Kan
 Rose Clara 6925 47 Bklyn
 Rose & Ellis Empire B R
 Rose Fred Bon Tons B R
 Rose Leo Empire B R
 Rose Ben Columbia B R
 Rosenthal Bros 161 Chaplain Rochester N Y
 Ross T B Irwin's Gibson Girls B R
 Ross & Lewis Lyric Liverpool Eng
 Ross Frank Trocadero B R
 Rowland Jimmie Knickerbocker B R
 Royden Virginia Mardi Gras Beauties B R
 Russell Mabel Orpheum Kansas City
 Russell & Church Alexandria Htl Chicago
 Russell James Irwin's Big Show B R
 Russell-Noss Bertha 172 W 77 N Y

THOS. J.

RYAN-RICHFIELD CO.

MARCH 31, ORPHEUM, ST. PAUL.

Rutherford Jim H Los Angeles Los Angeles
 Ryan Richfield Co Orpheum St Paul
 Ryno & Emerson 161 W 74 N Y
 Ryno Jack Empire B R

Sabel Josephine Orpheum Cincinnati
 Saimo Juno Hippo Belfast Ireland
 Sanders & La Mar 1827 S Av N Y
 Sanderson Co 980 Salem Malden Mass
 Sanford Jere Binghamton N Y
 Sanford & Darlington 5900 Pengrove Phila
 Scanlon W J 122 17 Detroit
 Scanlon George College Girls B R
 Scarlet & Scarlet 913 Longwood Av N Y
 Schilling Wm 1000 E Lavalie Baltimore
 Schintella 588 Lyell Av Rochester
 Scott Maude O H Pueblo Col
 Scott & Yost 40 Morningdale Av N Y
 Seymour Sisters 2425 N Main Phila
 Seyons The Yankee Doodle Girls B R
 Shaws Aerial Shumann Berlin Ger
 Shea Thos E 3644 Pine Grove Av Chicago
 Sheen Lou L Bklyn Flint
 Shedman's Dogs Damont N J
 Sheldon Viola Hastings B R
 Shepard & Co James C 1604 Madison Av N Y
 Sherlock & Van Dille 514 W 135 N Y
 Sherlock & Holmes 1885 Ellis San Francisco
 Sherman & De Forest Majestic Cedar Rapids Ia
 Shubert Musical Four Bowery B R
 Siddons & Earle 2515 So Adler Phila
 Sidello Tom & Co 4313 Wentworth Av Chicago
 Sidini Chattanooga

Sidman Sam Oh You Woman B R
 Siegrist Troupe Winter Circus Chattanooga
 Simms Willard 28 Orpheum Harrisburg
 Skop S Stanley Globe N Y Indef
 Slater & Finch 10 N 8 Vincennes Ind
 Smiths Aerial Hippodrome Cleveland
 Smith & Brown 1234 E John Av Toledo
 Smith & Arado Miles Minnopolis
 Smith Allen 1245 Jefferson Av Brooklyn
 Smith Bill Hastings B R
 Smith Larry Wash Soc Girls B R
 Snow Ray W Grand Victoria B O
 Snyder & Buckley 164 Foxall Bklyn
 Sorant Bros Thos 558 51st Detroit
 Somers & Stocke Eikea Delah Miss
 Spaulding & Dapree Box 235 Oswego N Y
 Spencer & Austin Orpheum Sidney O
 Spencer Billy Tiger Lilies B R
 Spisall Bros & Co Maryland Baltimore
 Sprague & McNece 632 No 10 Phila
 Springer & Church 96 4 Pittsfield Mass
 St Alva Addie North Akron O
 St Clair Minnie 140 So 11 Phila
 St Elmo Leo 2064 Sutter San Francisco
 Stadium Trio Great 211 E 14 N Y
 Stafford & Stone 624 W 180 N Y
 Stagpoles Four Idea Fon du Lac Wis
 Stanley Harry S Lyric Mobile
 Stanley Vincent F Oh You Woman B R
 Stanwood David O H Pueblo Col
 Stedman Al & Fannie 685 Sixth So Boston Mass
 Steger Beattie 1534 Bway N Y
 Steiner Thomas Trio 531 Lenox Av N Y
 Stephens Paul 323 W 28 N Y
 Sterns Al 103 W 24 N Y
 Stevens & Moore Rice & Barton B R
 Stewart Harry Matka Soc Girls B R
 Stewart Howard Knickerbocker B R
 Stewart & Earl 39 Cortia Av Woodburg N J
 Stevens Lillian Sam Devere's B R
 Stevens George Dainty Duchess B R
 Stevens Paul 823 W 28 N Y
 Stickney's Dogs Grand Portland Ore
 Strickland Ruby Majestic Montgomery
 Stubbfield Trio 5808 Maple St St Louis
 Stutsman & May Majestic Dallas
 Sullivan Bros Four Pantages Denver
 Sully & Hussey Majestic Burlington Ia
 Summers Allen 1966 Division Chicago
 Sunbeams Three Avenue Girls B R
 Sussans Princess Marlowe Chicago
 Swan & Barnard Golden Crooks B R
 Swat Milligan 225 W 38 N Y
 Sweeney & Rooney 1434 Sumner Av Scranton Pa
 Syts & Syts 140 So Front Phila

T

Tangley Pearl Orpheum Mansfield O
 Tambo & Tambo Orpheum Cincinnati
 Tasmanian-Van Dieman Troupe Garrick Wilmington
 Taylor Carey B Casino Louisville Indef
 Taylor Mae Mystic York Pa
 Taylor Fred Brigadiers B R

EVA TAYLOR

AND HER COMPANY.

MARCH 31, ORPHEUM, MINNEAPOLIS.

Temple & O'Brien Lyric Pine Bluff Ark
 Temple Quartette Warburton Yonkers N Y
 Terrill Frank & Fred 16 W 3 Duluth Minn
 Terry & Lambert American Chicago
 Thalerons Flippo N Y Indef
 Thatcher Fanny Dainty Duchess B R
 The Quartette Bennett's Montreal
 Thompson Amy Wash Soc Girls B R
 Thompson Ray Mrs Hippo N Y Indef
 Thomson Harry 112 Covert Bklyn
 Thorndyke Lillian 246 W 38 N Y

TAMBO AND TAMBO

Double Tambourine Spinners

MARCH 31, ORPHEUM, CINCINNATI.

Thornton Geo A 895 Broome N Y
 Thorne Mr and Mrs Harry 288 St Nicholas Av N Y
 Thorne Three 223 Scott San Francisco
 Thurston George Imperial B R
 Thurston Nellie Irwin's Big Show B R
 Thurston Great Alvin Pittsburgh
 Tiffney Dugan Cracker Jacks B R
 Tinker G L 776 S Av N Y

TORCAT

AND FLOR D'ALIZA

PLAYING PANTAGES' CIRCUIT.

Toledo Sidney Murray Richmond Ind
 Torley's The Luxurine Wilkes-Barre
 Topsy Topsy & Topsy Temple Detroit
 Tonkey Trabel & Ella Nowlin Circus
 Toys Musical Bradford Pa
 Tracy Julia R Baker's Rochester
 Traversa Bella 210 N Franklin Phila
 Traversa Phil Orpheum Los Angeles
 Tremaines Musical 230 Caldwell Jacksonville

TROVATO

SENSATIONAL VIOLINIST.

Tucker Tillia Matinee Girl Co Indef
 Tuna Fay Soul Kilo Cal
 Turner Bert Majestic Connell Bluff Ia
 Turners Musical Hippodrome Charleston W Va
 Tuscano Bros Majestic Houston
 Tuttle & May Unique Minneapolis
 Tweedley John 242 W 43 N Y
 Tydemau & Dooley 108 Elm Camden N J
 Tyrell Al H Pantages' Seattle

Ulline & Rose 96 W Park Av Chicago
 Umhaults Bros America B Liverpool O
 Unique Comedy Trio 1937 Nicholas Phila
 Usher Claude & Fannie Orpheum Lincoln Neb

V

Vagrants Three Highway's New Bedford
 Valdaire & Varro Amphitheatre Sydney Australia
 Valdaire Beattie 308 W 96 N Y
 Valletta & Lamson 1329 St Claire Av Cleveland
 Valletta's Leopards Keith's Columbus O
 Van Blass & Beaumont Sisters Georges Mills N H
 Van Chas & Fanny Poll's Wilkes-Barre
 Van Epps Jack 15 W 64 N Y
 Van Outen Eva Fashion Plates B R
 Von Serley Sisters 434 E 135 N Y
 Varde 270 W 39 N Y
 Variety Comedy Trio 1515 Barth Av Indianapolis
 Vassar & Arken 324 Christopher Bklyn
 Vasco 41a Acre Lane London Eng

CHAS. N FANNIE VAN

Assisted by CHAS. T. LEWIS,
 "A CASE OF EMERGENCY."
 MARCH 31, POLI'S, WILKES-BARRE.

Vass Victor V 25 Haskins Providence
 Vedder Lillie Cracker Jacks B R
 Vedder Fannie Jersey Lillies B R
 Venetian Four 676 Blackhawk Chicago
 Venetian Gondoliers Band Majestic Dallas
 Veronica & Hurl Falls 1336 Gillingham Phila
 Victorine Myrtle 1534 Bway N Y
 Vincent John B 820 Olive Indianapolis
 Viola Otto Galey Ashville N C
 Violetta Jolly 41 Leipsigerstr Berlin Ger
 Virginia Florence Knickerbocker B R
 Von Dell Harry Maj Kalamasoo
 Vynos Musical Cleveland Cleveland

W

Wagner Emma Pat White's B R
 Walden May Avenue Girls B R
 Wallace's Jack Cockatoo c/o Parker Abilene Kan
 Walker Nolla Temple Detroit
 Walker Musical 1521 Brookside Indianapolis
 Wallmiser & Fisher 1918 S J Bedford Ind
 Walmsey Frank Empire B R
 Walsh Harry Hastings B R
 Walsh Lynch & Co Orpheum Seattle
 Walters John Lyric Ft Wayne Ind Indef
 Walker Twins 654 E Main Akron O
 Ward Klare & Ward Shea's Buffalo
 Ward Billy Seenie N Y
 Ward Dorothy Miner's Americans B R
 Ward & Harrington 418 Strand London Eng
 Ward Marty S Tiger Lilies B R
 Ward & Mack O H Charleroi Pa
 Warren Boh 1808 So Carlisle Phila
 Washer Bros Oakland Ky
 Watermelon Trust Sam Devere's Show B R
 Waters Jas R Bklyn Battle Creek
 Watkins William Big Review Co B R
 Watson Sammy 338 St Pauls Av Jersey City
 Watson Kitty Irwin's Big Show B R
 Watson & Little 505 Van Cortlandt Ave Yonkers N Y
 Watson Fanny Irwin's Big Show B R
 Watson Billy W Girls from Happyland B R
 Wayne Ethal M Mansanillo Cuba
 Wayne Sisters 301 W 125 N Y
 Weaver Frank & Co 1705 N 6 Baltimore
 Webb Fanny Ella Nowlin Circus
 Welch James A & Co 248 Fulton Buffalo

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."

MARCH 31, ORPHEUM, SEATTLE.

Direction, PAT CASEY.

Welch Lew & Co Bklyn Duluth
 Wells R C 10 Warren Tottenham Ot Road London
 Wells Lew Haymarket Chicago
 Wood Ollie 534 W 159 N Y
 Work & Over Polli's Worcester
 West & Denton Brothers Harrington Ia
 West Sisters 1412 Jefferson Av Bklyn N Y
 Weston & Watson 141 W 116 N Y
 Weston Willie College Girls B R
 West Jno A & Co 59 W 66 Chicago
 Whitman Bros 1335 Chestnut Phila
 White Cora Empire B R
 White James Empire Folly B R
 White Harry 1003 Ashland Av Baltimore Md
 White & Simmons 28 Orpheum Kansas City
 Whiteside Ethel Pern Ind
 Whitney Tillie 36 Kane Buffalo
 Wild Albert 28 Majestic Knoxville
 Wilder Marshall Grand Syracuse
 Willard & Bond Empire Pittsfield Mass
 Williams Chas 2632 Rutter St Louis
 Williams & De Croatan 1 Ashton Sq Lynn Mass
 Williams Ed & Florence 94 W 108 N Y
 Williams Lew 1534 Bway N Y
 Williams & Segal Bohemian B R
 Williams & Melhara Princess Iris Co Indef
 Williams & Weston Serenaders B R
 Williams & Gilbert 1010 Marshall Av Chicago
 Williams & Sterling Commercial Htl Chicago
 Williams Frank & Della Palmira N Y
 Williams Mollie Behman Show B R
 Williams Erma Mardi Gras Beauties B R
 Williams Helen Frivolities of 1919 B R
 Williams Gladys Big Review Co B R
 Willie Tom Bon Tons B R
 Willie May Grand Indianapolis
 Wills Nat 301 W 96 N Y
 Wilson Sophia H Grand Syracuse
 Wilson Bros Grand Syracuse
 Wilson Frank 1676 W 23 Los Angeles
 Wilson Jesse Irwin's Big Show B R
 Wilson & Pinkney 207 W 15 Kansas City

JOHN W. WORLD

AND

MINDELL KINGSTON

WEEK MARCH 31, POLI'S, HARTFORD.

Wilson May Fashion Plates B R
 Wilton Joe & Co 1129 Porter Phila

Winchester Ed Star Seattle
 Winkler Krens Trio Crescent Syracuse
 Winters Comedy Four 760 B 186 N Y
 Withrow & Glover 223 W 44 N Y
 Wilson & Kelly 30 Tecumseh Providence
 Wolfe Walter Bon Tons B R
 Wolfe & Lee 324 Woodland Ave Toledo
 Woodall & Young 517 1 Ave Nashville
 Woodhill Harry Lid Lifters B R
 Woodman Harry Ella Nowlin Circus
 Woods & Woods Trio Continental Htl Chicago
 Woods Italon & Co Majestic Kalamasoo
 Wood Ollie 534 W 159 N Y
 Wood W B Bon Tons B R
 Woolley Mark Knickerbocker B R
 Woolley & Adams Knickerbocker B R
 Wright & Dietrich K & P 5th Ave N Y
 Wright Lillian & Young Bros Casino Washington
 Wyckoff Fred Pantages Vancouver B O

Y

Yacklay & Bunnell Lyceum Stamford Conn
 Yaw Don Din 119 E Madison Chicago
 Yeoman Geo 4568 Gibson Av St Louis
 York Charley Carbondale Pa
 Young Ollie & April 58 Chittenden Av Columbus O
 Young De Witt & Sister 58 Chittenden Av Columbus O
 Young James Keith's Providence
 Younger Bros 112 S Av Chicago

Z

Zam Trio Waverly Htl Jacksonville Indef
 Zanciga The American Chicago
 Zaucrofts The Baling London Eng
 Zazel's Living Statues Imperial B R
 Zassell Vernon & Co Schumann Frankfort Ger
 Zech & Zech 48 Franklin York Pa
 Zech Harry L 1328 Canbria Phila
 Zeiser & Thorne Willard's Temple of Music
 Zimmer John Bklyn Lansing
 Zimmerman Al Vanity Fair B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
 Weeks March 21 and March 28.

Avenue Girls Buckingham Louisville 28 People's
 Cincinnati
 Behman Show Casino Phila 28 Waldman's New-
 ark
 Big Review 8th Ave N Y 28 Casino Bklyn
 Bohemians Bklyn Phila 28-30 Luxerne Wilkes-
 Barre 31-2 Gayety Scranton
 Bon Tons Olympic N Y 28 Star Bklyn
 Bowery Burlesquers 21-23 Empire Albany 24-26
 Mohawk Schenectady 28 Olympic N Y
 Brigadiers People's Cincinnati 28 Empire Chicago
 Broadway Galey Girls 21-23 Empire Schenectady
 24-26 Gayety Albany 28 Royal Montreal
 Century Girls Empire Indianapolis 28 Buckingham
 Louisville
 Cherry Blossoms Trocadero Phila 28-30 Gayety
 Scranton 31-2 Luxerne Wilkes-Barre
 College Girls Music Hall N Y 28 Westminster
 Providence
 Columbia Burlesquers Westminster Providence 28
 Gayety Boston
 Cosy Corner Girls Columbia Boston 28-30 Empire
 Schenectady 31-2 Gayety Albany
 Cracker Jacks Star Bklyn 28 Gayety Bklyn
 Dainty Duchess Gayety Boston 28 Columbia N Y
 Dreamlands Star Cleveland & Academy Pittsburg
 Ducklings L O 28 Bklyn Phila
 Empire Burlesquers Star Milwaukee 28 Dewey
 Minneapolis
 Fads & Follies Gayety Baltimore 28 Gayety
 Washington
 Fashion Plates Empire Chicago 28 Star Milwaukee
 Folly Poster Monumental Baltimore 28 Trocadero
 Phila
 Follies of the Day Century Kansas City 28 Stan-
 dard St Louis
 Follies of New York Gayety Detroit 28 Star &
 Garter Chicago
 Frolicsome Launds Academy Pittsburg 28 Lyceum
 Washington
 Ginger Girls Star & Garter Chicago 28 Standard
 Cincinnati
 Girls from Happyland Gayety Kansas City 28
 Gayety Omaha
 Golden Crooks Metropolis N Y 28 Casino Phila
 Hastings's Show Gayety Minneapolis 28 Gayety
 Milwaukee
 Irwin's Big Show 21-23 Apollo Wheeling 24-26
 L O 28 Empire Toledo
 Irwin's Gibson Girls Gayety Washington 28-30
 Apollo Wheeling 31-2 L O
 Irwin's Majestics Empire Toledo 28 Gayety Da-
 trolt
 Imperials Dewey Minneapolis 28 Star St Paul
 Jardin de Paris Folly Chicago 28 L O 4 Star
 Cleveland
 Jersey Lillies Gayety Pittsburg 28 Garden Buffalo
 Jolly Girls Howard Boston 28 Columbus Boston
 Kentucky Belles 21-23 Empire Des Moines 24-26
 Lyceum St Joe 28 Century Kansas City
 Knickerbockers Gayety Toronto 28 Corinthian
 Rochester
 Lid Lifters Gayety Phila 28 Gayety Baltimore
 Lady Buccaneers Avenue Detroit 28 Folly Chicago
 Marathon Girls Alhambra Chicago 28 Euson's Chi-
 cago
 Mardi Gras Beauties Waldman's Newark 28
 Gayety Hoboken
 Masqueraders 21-23 Gilmore Springfield 24-26 Em-
 pire Holyoke 25 Murray Hill N Y
 Merry Whirl Empire Cleveland 28-30 L O 31-2
 Apollo Wheeling
 Merry Maidens Standard St Louis 28 Empire In-
 dianapolis
 Miner's Americans Star St Paul 23-30 Empire Des
 Moines 31-2 Lyceum St Joe
 Miss New York Jr 21-23 Bon Ton Jersey City 24-
 26 Folly Paterson 28 8th Ave N Y
 Morning Noon & Night 21-23 Gayety Scranton 24-
 26 Luxerne Wilkes-Barre 28-30 Folly Paterson
 31-2 Bon Ton Jersey City
 Moulin Rouge 21-23 Folly Paterson 24-26 Bon Ton
 Jersey City
 Parisian Widows Gayety Milwaukee 28 Alhambra
 Chicago
 Queen of the Jardin de Paris Standard Cincinnati
 28 Gayety Louisville
 Reeves Beauty Show Corinthian Rochester 28-30
 Mohawk Schenectady 31-2 Empire Albany

Rents-Santley Gayety St Louis 28 Gayety Kansas City
 Rialto Rounders 21-23 L O 24-26 Apollo Wheeling
 28 Gayety Pittsburgh
 Klice & Barlow Casino Boston 28-30 Gilmore
 Springfield 31-2 Empire Holyoke
 Robinson Cruise Girls Gayety Omaha 28 Gayety
 Minneapolis
 Rose Hill Murray Hill N Y 28 Gayety Phila
 Rose Sydel Gayety Hoboken 28 Music Hall N Y
 Runaway Girls 21-23 Mohawk Schenectady 24-26
 Empire Albany 28 Casino Boston
 Sam Devere Casino Bklyn 28 Empire Bklyn
 Sam T Jack's 21-23 L O 24-26 Auditorium Harris-
 burg 28 Lyceum Washington
 Scribner's Oh You Woman Gayety Bklyn 28 Met-
 ropolis N Y
 Serenaders Gayety Louisville 28 Gayety St Louis
 Star & Garter Euson's Chicago 28 Empire Cleve-
 land
 Star Show Girls Star Toronto 28 Lafayette Buf-
 falo
 Tiger Lillies 21-23 Lusherne Wilkes-Barre 24-26
 Gayety Seranton 28-30 Gayety Albany 31-2 Em-
 pire Schenectady
 Town Talk Empire Bklyn 28 Bowery N Y
 Trocadero Garden Buffalo 28 Gayety Toronto
 Umpire Show Lafayette Buffalo 28 Avenue De-
 troit
 Vanity Fair Columbia N Y 28-30 Empire Albany
 31-2 Mohawk Schenectady
 Washington Society Girls Royal Montreal 28 Star
 Toronto
 Watson's Burlesquers Empire Newark 28 L O 4
 Trocadero Phila
 Wine Woman & Song 21-23 L O 24-26 Auditorium
 Harrisburg 28 Monumental Baltimore
 Yankee Doodle Girls Bowery N Y 28 Empire
 Newark

Harrison West Trio
 Henry Jack
 Hart Mark
 Hart Will
 Holt Blanche
 Henderson Dell
 Hall Billy (C)
 Hendon Davis
 Heather Jose
 Handy Anna
 Hayea Tom
 Hunter Julia
 Herrington Alfred
 Howard Jack
 Closser Tom (C)
 Harland & Robinson
 (C)
 Hurtado Arnolfo (C)
 Hammond Chas (C)

Jordan Stanley
 James June
 Johnson Tony
 Jennings Will
 Jansell Sadie

Kelly & Kent
 Kelton Three
 Kimball Bros (C)
 Kronemann Bros
 Kramer George (C)
 Kent Louise (C)

Lauder George (S F)
 Lambert (L)
 Lindsay Fred
 Lewis Palmer
 Leach Hugh
 Lucas Ed & Hans (C)
 Lavine Arthur
 La Mar Dorothy
 Lorraine Olga
 Lelick Billy
 Lovette William
 Lester Will
 Lamar William
 Linton Nettie
 Lorraine S Frederick (S
 F)
 Lester Ed
 La Mase Fred
 Laun Clara
 Linton Nettie
 Lloyd Clinton E (C)
 Leon & Adeline (C)
 Letellen Albert (S F)

Marsellies (S F)
 Murray Eddie (S F)
 Manion Raymond G (C)
 McLean Andy (L)
 Moore Mr (L)
 McNally S (L)
 Middleton (L)
 Mayers J (L)
 Marsellies
 Meredith J
 Melville Marvellous
 Murray S W
 Matthews Jack
 Mann Allen
 Moeller William
 Mitterwaser Antone
 Martin Jack
 McGee Jack
 Most Elia (C)
 Montrose Edith
 Montgomery & Healy
 Sisters
 Moran Polly (C)
 Melvin Maybelle
 Mosher Tom
 Moore Annie
 McQuade Edna (P)
 Martin Victor
 Morille Mary
 Montrose Bell
 Martella & Asperille
 Bros
 Morris Robert
 McBoyle Darl
 Mazus W
 Murphy & Willard
 Mankich K
 Morris Johnny (C)
 McNaley & Stewart
 (C)
 Morris Joe (C)

Flaley Willie (S F)
 French Henri
 Fowler George L
 Fairfield Frances
 Fisher Harry
 Fields George
 Fitzgerald Michael B
 Fayat Gertrude
 Flower Cora (S F)
 Force & Williams
 Fuller Oneto (C)
 Friend & Downing
 Fuller Ransler (C)
 Flordy Adele (C)
 Flower Cora (S C)
 Finney Frank
 Fougere & Emerson
 Fuller Bert (C)
 Fowler J (C)
 Francis Wilhelma

Everhart (L)
 Exposition Four
 Emmett K
 Excells & Franks
 Egan Joseph M
 Edward Dandy (L)
 Edward Zelma
 Emerson May
 Grif (S F)
 Grady T (L)
 Graham M (L)
 Gordons Bonding (L)
 Gent Mr (L)
 Gleason Allie
 Guerrero Rosalie
 Gaston Billy
 Ganton Joe
 Gibbons E
 Gillies E
 Gill William S
 Gibson Josephine
 Garrison Tubley Ander-
 son
 Garrison Henry
 Gordon Daisy (C)
 Grater Ethel (C)
 Girdeller Earl
 Gordon Harry
 Gibson Clara
 Golden Jack Mrs (S F)
 Gordon Max
 Gottlieb Amy (C)
 Glenway & Russell (C)
 Glassand Millie (C)

Onetta Miss (C)
 Old R F C Mrs
 Owen May A
 Osgood Amanda
 Onetti Sisters
 Phasma
 Pink Wal
 Philbrick Jessie
 Petroff (S F)
 Primrose T
 Phillips Beniah
 Penfold Thos J
 Parsons Vernie
 Phillips Bessie

Herron Bertie
 Hungarian Boys' Band
 Harrison Jules (L)
 Hudson Leon (L)
 Hoedling Belle (L)
 Hoerlein Lillian (L)
 Hausman Herbert
 Howard & De Leon
 Hughes Nick
 Haviland Butler
 Hansen Julia (C)
 Hannaber Tom (C)
 Hasey Jimmie (L)
 Howley & Leslie

Pardue Violet
 Pollard Gertie
 Pryme Hyberta
 Patching Paul
 Patterson Mabelle
 Palmer Cathryn Rowe
 Preston Geo Wm
 Pamfery Vic H (C)
 Pauline

Ross Fred (S F)
 Rebnach Louis M
 Romale Fred
 Remington Earl
 Rowe William
 Ryan Lulu
 Rogers Frank
 Radin Frederick
 Robiedillo Miguel
 Redmond Rita
 Richards Harry H
 Richode N E
 Renard William
 Reed Pearl
 Reed Jackson A
 Rennee Family
 Russell Lida
 Ritchie Billie
 Reynard Ed F
 Ripp Jack
 Rogers Sidney S
 Rucker John D
 Rogers Clara J
 Rivers & Rochester
 Randall Dorothy
 Ring James L
 Red Eagle Dau
 Root Chas (C)
 Rosenthal Florence (C)

Story Ralph
 Stellar Madge
 Simms N (L)
 Spillane E (L)
 Sully Frank
 Slayer Paul
 Shelby Roy
 Scullen Dan
 Sherman Thomas
 Sterling Jubilee Singers
 Spear Elizabeth
 Smith Musical
 Shirley Marion
 Selmas Claude
 Smith Clay
 Summers Claude (C)
 Sherman Tom
 Standish Jessie
 Sabel Dave
 Sabers Emilie
 Schall Della
 Stelling George (C)
 Sundberg Paul & Mlle
 Moore
 St Clair Joe
 St Onge Fred
 Siebert & Strauss
 Stine Chas
 Singer Wm
 Showers Nellie
 St Just (S F)

Temple D (L)
 Tototte The (L)
 Templeton E (L)
 Tyler & Barton
 Theo Miss
 Thora
 Tavitto Mita
 Tuttle E J (C)
 Taylor Ella (P)
 Tambo Jack
 Taylor Jack (P)
 Venetian Street Musi-
 cians (S F)
 Van Former Clara B
 (S F)
 Voper Harry B
 Vital Question
 Van Hove Frank
 Van Horn Blaine (C)
 Valenti & Hirsch
 Van Gladys
 Voelette & Old

Ward & Harrington (L)
 Warner & Octavia
 Woodbury Fred
 Winnifred Fred
 Wardell Edith
 Wells Maxime (C)
 Wells George
 Ward Fanny
 Warren Chas
 Wood Ollie
 White Al
 Wess Joseph
 Wauig Sisters (P)
 Welsh T L Mrs
 White Willie
 Wild Mrs
 Walker Ben
 Watson Fred
 Ward Trio
 Webb Lillian
 White Billie (C)
 West Ford (C)

Yager W B

CORRESPONDENCE

Unless otherwise noted, the following re-
 ports are for the current week:

CHICAGO

WALTER K. HILL,
 Representative.

VARIETY'S Chicago Office,
 167 Dearborn Street.

MAJESTIC (Lyman B. Glover, mgr.; agent, Or-
 pheum Circuit).—The instance is past; recollection
 when a bill of such undoubted class and enter-
 tainment value as the one shown Monday after-
 noon ran through with such meager signs of
 appreciation. Acts accustomed to create a furore,
 and worthy of such tribute, must have been mys-
 tified at the succession of indifferent evidences
 of approval which followed their efforts. Add the
 fact that almost every act was new to the Ma-
 jestic stage and perplexity deepens. Casting
 about for a reason to which might reasonably be
 ascribed this extraordinary condition one must
 conclude that Elbert Hubbard (New Acts) killed
 the whole jing-bang frame-up both ways from
 the middle. The audience was largely composed
 of people who have not been regular patrons, they
 were unfamiliar with vaudeville as an enter-
 tainment and, having come especially to see
 Hubbard, they waited in patience (without ex-
 pressing any sentiments) for him to appear. When
 he had delivered his monolog scores, left the
 house and during the remainder of the show peo-
 ple departed by twos, fours and dozens before
 the concluding act had finished. Facts must be
 respected and it is, therefore, to be recorded,
 that such a beautiful and talented woman as
 Lillian Herlein sang delightfully, changed cos-
 tumes with each gown surpassing its predecessor
 in daintiness, and worked with unceasing effort
 to the last jot of her dainty and artistic offering.
 Only to depart with the very briefest of recogni-
 tion; her "curtains" were run on the matter of
 habit scale and utterly without demand. The
 Roycroftys almost stolidly watched Rosa Crouch
 and George Welch unblink an exceptionally clever
 line of acrobatic dancing which merited a tumult
 of approval; watched in almost complete silence
 wonderful painting skill of Clement De Lion; took
 for granted the cleverness of Little Billy the
 midjet entertainer (although he aroused con-
 siderable of a stir); were complacently observing
 when Frankie Carpenter, Jere Grady and Co.
 played through their character study and good
 comedy, "The Toll Gate," and then sat up and
 took notice when Mr. Hubbard came into view.
 Following the big show, Bud Burke, assisted by
 Mollie Moller, and his "Fire Wonder Girls"
 came across with a novel and most engaging dan-
 cing act, replete with "sight" features. There is
 a special scenic equipment for the act which opens
 with a comedy marionette display, in which the
 figures paddle and row across a river. This brings
 the five girls on for dance and song, and "row-
 ing"; then Bud shows a skillful routine of
 stepping and Miss Moller is finally introduced
 to execute, with the other girls, a musical inter-
 lude. They lie upon their backs, their heads to
 the audience while, with their feet sticking up
 in the air, they play upon a row of bells,
 manipulating the different notes with their toes.
 The dancing was for round out the act, and
 along graceful and intricate lines in which the
 five girls paced step for step with the principals.
 For this splendid act the Roycroftys also dis-
 played interest and furnished applause. Ray L.
 Royce preceded Zethro's Dogs (New Acts) and
 after struggling with his stubborn novices finally
 got them going with his "blunder" eddies" stuff
 towards the finish. He went about one-quarter
 as well as he should have done, and this ratio
 applies to every other act heretofore mentioned.
 The opening number of the bill enlisted Gordon
 Walter Co. in a sketch, Davis and Cooper, s.
 and d.; Four Floods, acrobats. Signs of the
 times point to capricious business, afternoon and
 night, during the week, with the Roycroftys folk
 largely in the ascendancy.

AMERICAN (Elmer Rogers, mgr.; agent, Will-
 iam Morris).—After the song publishers' contest
 had been disposed of on Monday night and the
 bill had settled down to its rightful province of
 furnishing variety entertainment, much class de-
 veloped in a program which was rather diver-
 sified. The song publishers' tuning proved nothing
 of value to anybody who undertook its vaunted
 purpose seriously. So lightly did the manage-
 ment regard the inning that the order of "plug-
 ging" was not designated properly by the cards
 and the printed bill was a sadly mixed affair.
 The chief usefulness, insofar as the audience was
 concerned, of the nearly thirty minutes which
 it chopped out of the bill was the personal hit
 pulled down by Jean Green, of the former va-
 rieté team of Green and Werner; he "plugged"
 one of his own songs and put across a specialty
 which put the contest "as such" out of business.
 Opening the show Murphy and Francis, colored,
 fired mildly. On second the Mayfields gave their
 acrobatics a showings and won favor. The "To-
 leals" which the man kept slipping into his patter
 fell flat through lack of appropriateness; to elimi-
 nate all the talk would improve things mightily
 for its comedy value is nil. The real laughs
 come through the manipulations of the figures,
 and that should satisfy. Sam Stern had a tough
 row to hoe, following the Mayfields in the song
 boosting bout, but his talents won out for him
 easily and he scored one of the solid hits of the
 night. Stern is new here, but the audience was
 with him from the jump and he never let them
 waver. Closing the first half May Tully & Co.
 put over the second real specialty of that division.
 "Stop, Look and Listen," working out a success-
 ful and propitious for this clever artist. After
 intermission the Three Diamonds made sweet mu-
 sic and gathered in their deserved reward.
 Bransly Williams, the class of the bill, gave
 lovers of Dickens a delightful half hour and

through deft and artistic portrayals gave the
 characters a human touch which held every spec-
 tator at fixed attention. One could not help but
 regret that in the widely contrasted finishing char-
 acter he so frequently resorted to "sides" and
 "kidding" references to others in the bill. These
 remarks held no interest to the average spectator
 and certainly detracted from the effectiveness of
 a character study which, of itself, sustains Mr.
 Williams' reputation as a distinguished inter-
 preter. Fields and Lewis, in their second week,
 cleaned up a laughing hit with their "Misery of
 a Handsome Cab," scoring with every point and
 rounding out a comedy interlude of the most
 hilarious sort. Closing the show the Le Page,
 two men and a woman, demonstrated great
 cleverness in feats of high and difficult jumping,
 bordering at times closely upon the sensational
 and thoroughly entertaining throughout. The at-
 tention Monday night was large, although some-
 thing short of capacity. Julian Eltinge serves
 as next week's headliner, and his local repu-
 tation and popularity are expected to stir things up a
 bit. The inability to always provide a program
 which might figure as entirely high grade, seems
 to have worked as a handicap which, it is hoped,
 will eventually be overcome.

GLOBE (James H. Browne, mgr.; agent, Loew
 Enterprises).—The bill which opened Sunday
 afternoon will not stand for many duplications
 if the Loew Enterprises expect to prosper against
 the mighty host of opposition which is present-
 ing "neighborhood vaudeville" of a much much
 better and at prices lower. Not alone in its
 vaudeville section, but particularly in the char-
 acter of moving picture reels, does the entertain-
 ment fall short; for a more reprehensible col-
 lection of films have not been shown in any single en-
 tertainment within the writer's ken. Crime of
 malignant types vulgar display by men and
 women and a round of ridiculous showings which
 in no wise may be classed as entertainment com-
 prised reel after reel. The Loew people have a
 poor choosier or none at all. Roland & Mack
 opened with fair s. and d. One is a very fresh
 youngster, and should be curbed, for in his rudeness
 he becomes most offensive. The Musical
 Ypsos' farm yard disclosed several trick effects,
 but was short on real entertaining value. Noth-
 ing of any class was shown until Herty Urma
 appeared in an entertaining round of songs started
 in skirts and finished in velvet knickerbocker
 and mortar-board boy costumes which she wears
 most becomingly. Francesa Redding and Co.,
 in "Honora," headlined the second half of the
 bill. Hanley and Jarvis, with song and talk,
 kept the merriest at high tide, and the Cycling
 Hofmanns closed the show with difficult tricks
 neatly executed. Business is reported to be
 steadily increasing, although the "supper show"
 is a useless waste of light and effort with this
 house, situated as it is, apart from the beaten
 path of travel. Better vaudeville, properly
 censored pictures, presented for two shows a
 day, the knowing ones ever, would tend to bring
 greater reward.

BUSH TEMPLE (W. P. Shaver, mgr.; agent,
 Frank Q. Doyle).—There was a nice little neigh-
 borhood party on hand to see the last show Friday
 evening at this "taxi-cab circuit" house. They
 had a fine time, feeling perfectly at home; the
 children stood up in the "back" and sang
 songs, and the crowd took personal interest in
 Eva Mandel, a healthy and well nourished singer
 of "hill" songs. Eva made the hit of the season,
 being called back repeatedly to "Put a Ring
 Around Rosie." The Crandall "Trio," opening,
 counts their dog as the third party to their acro-
 batic. Why honor the dog with a third share of
 the act's title when he cannot read how really deserv-
 ing he is of the honor his masters confer? The
 Three Alarcons, uncovered, opened some good pipes
 in the throat of the younger woman of the trium-
 virate. Miss Mandel was third with her pictured
 ballads, and Al H. Wild made it three in a row
 with vocalisms. With is an "table-hill olio" chap
 with silk hat and good imitations and won much
 favor. Nelson, Dean and Co., in "Hill Broken
 Promise," gave a "heart interest" sketch with
 prize-ring finish. The man who plays the "light
 promoter" gives a clever replica of that type.
 The girl in the "co." reads and plays well enough
 to mean, but did not look the picture of despair or
 poverty in marcelled hair and fashionable raiment
 which the role calls for.

THIRTY-FIRST STREET (Edwin R. Lang,
 agent).—Where Charlie Elliott act out at one
 time to make Ann Sutherland the popular stock
 idol of the South Side, five vaudeville acts and
 pictures reign. The bill for last week's last half
 furnished a fair entertainment for the whole. J.
 Duncow Darling was on early with songs and
 make-up, which echoed from the past, but brought
 applause. If Adams and Wingfield would get all
 there is out of their act they will not dance dur-
 ing their opening, but save that for the finish,
 where they have now a good routine. By using
 "props" (table, chair, wine and plue) with his
 song Adams would get a lot more action, and if
 he would sing all three verses in place of talking
 alone, his fairly good voice would carry it through
 stronger. Edith Barton, a plump and pleasing
 blonde, has a way all her own for singing "rag"
 songs, and she wisely features them. Her third
 change is particularly effective, but for her open-
 ing she wears a cape, which should be discarded;
 also remembering that a steady stream of water
 on a big black hat with a blue dress form a
 bad color scheme. Leavitt and Dunsmore (New
 Acts).

JEFFERSON (Howse & Ritchey, mgrs.; agent,
 W. V. M. A.).—Another amusement place of the
 10-20 variety opened 10, in Fifty-fifth Street,
 Hyde Park. The building has been especially
 erected for the purpose, and is of brick and steel
 proof construction with a seating capacity on the
 orchestra floor of 325; balcony, 225, and 50 in
 the boxes. The proscenium is 15 x 22, and
 while the stage is not particularly large, it will
 be equal to any "small time" emergency; is well
 equipped with scenery, but because additional
 room is unavailable, it is cramped for dressing
 room facilities. The stage is a cherry, and
 comfortably seated 400. The entire averages
 above its class. P. J. O'Connell an enduring
 local renown, in "The Old Man in the City" and
 J. V. Riney, in "The Old Man Directing His

At the American last Friday night
 after Montgomery and Moore were
 through with their first number, Florence
 Moore, while removing her hat hastily,
 ran a hat pin nearly through one of her
 fingers. Though the pain was intense and
 the finger swollen up, Miss Moore pluck-
 ily went through the entire act, with a
 physician hurriedly called waiting in the
 wings to attend to the wound.

LETTERS
 Where C follows name, letter is in Chicago.
 Where S F follows, letter is at San Fran-
 cisco.
 Where L follows, letter is in London office.
 Advertising of circular letters of any de-
 scription will not be listed when known.
 Letters will be held for two weeks.
 Following name indicates postal advertised
 once only.

Ahlberg Harry
 Ashley Herbert
 Anderson Fred
 Athos Great
 Albert Sisters (L)
 Adams Ollie
 Astrella Sisters
 Arnold Jack
 Albert Robert
 Anita Mlle (C)
 Armands (C)
 Arabin Great (C)
 Adams Jessie
 Aldo Marthe
 Aldo Max
 Aumack Frank
 Ardell Franklyn
 Ashton & Earle
 Alton Ethel (C)
 Armstrong Mr (C)
 Ames & Corbett (C)
 Balbeck Wilhelm (L)
 Bell & Henry (L)
 Berrett J (L)
 Birch Lew
 Bassett Mortimer
 Bryant May
 Bolton Viens
 Barry Tom
 Beeman Theresa (O)
 Barry Mabel
 Bob Tidy & Co
 Bordley Chas T
 Birch John (P)
 Buch De Vere Trio
 Brown J S
 Betts Wm
 Bush Bros
 Brones Harry
 Brine Smith O
 Blondell
 Bell & Washburn (C)
 Burns & Clark (C)
 Berry Alice (C)
 Burkett Ruth (C)
 Bohannon M T (C)
 Barton Edith (C)

Crockford Jessie (S F)
 Cunningham & Ross (L)
 Chervallier A (L)
 Campbell Flo (L)
 Columbia Comedy Four
 Cook Joe
 Crawford Mayme
 Carney Ida
 Coleman L S
 Clark Marguerite
 Cooke Raymond H (C)
 Cummings Ralph B (C)
 Cooper Jane
 Cate B J (P)
 Cowper Jimmie
 Coogan Jack
 Carleton Macy & Co
 Campbell Vera
 Camp Shep
 Carter Augusta T
 Costello Jack
 Corby & Hale (P)
 Courtney Carson
 Courtenay's The (P)
 Crawford Winnie D

De Noyer Eddie
 De Loris Dick
 Doyle & Primrose
 Douglass & Van
 De Leon Eva
 Deane Sidney
 Duckett Jena
 Dykes & Dyne
 Davis Belle
 Dougherty & Le Mar
 Daly Carroll

Delaney & Wahlman
 Davenport Blanche
 De Coe H
 De Bell Eugene
 Deremo & L Due
 Duffield Mrs E (C)
 Dooley J Francis (S C)
 Doblad's Sheep (S F)
 Dryer Billie Mrs
 Duncing Davy
 Dorothy Gavin
 Dablin Ray (C)
 Defrel Gordon (S F)

Everhart (L)
 Exposition Four
 Emmett K
 Excells & Franks
 Egan Joseph M
 Edward Dandy (L)
 Edward Zelma
 Emerson May
 Flaley Willie (S F)
 French Henri
 Fowler George L
 Fairfield Frances
 Fisher Harry
 Fields George
 Fitzgerald Michael B
 Fayat Gertrude
 Flower Cora (S F)
 Force & Williams
 Fuller Oneto (C)
 Friend & Downing
 Fuller Ransler (C)
 Flordy Adele (C)
 Flower Cora (S C)
 Finney Frank
 Fougere & Emerson
 Fuller Bert (C)
 Fowler J (C)
 Francis Wilhelma

Grif (S F)
 Grady T (L)
 Graham M (L)
 Gordons Bonding (L)
 Gent Mr (L)
 Gleason Allie
 Guerrero Rosalie
 Gaston Billy
 Ganton Joe
 Gibbons E
 Gillies E
 Gill William S
 Gibson Josephine
 Garrison Tubley Ander-
 son
 Garrison Henry
 Gordon Daisy (C)
 Grater Ethel (C)
 Girdeller Earl
 Gordon Harry
 Gibson Clara
 Golden Jack Mrs (S F)
 Gordon Max
 Gottlieb Amy (C)
 Glenway & Russell (C)
 Glassand Millie (C)

Herron Bertie
 Hungarian Boys' Band
 Harrison Jules (L)
 Hudson Leon (L)
 Hoedling Belle (L)
 Hoerlein Lillian (L)
 Hausman Herbert
 Howard & De Leon
 Hughes Nick
 Haviland Butler
 Hansen Julia (C)
 Hannaber Tom (C)
 Hasey Jimmie (L)
 Howley & Leslie

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REINE DAVIES

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\$7,000.00 SONG "HIT"New York for a run. The "NIFTY" act they're all talking 'bout. Prof. copies. WILL ROSSITER, *The Fellow With the "Hks"*
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BIRD MILLMAN

The daintiest Wire Act in Vaudeville

(NEXT WEEK, MARCH 21), COLONIAL, NEW YORK

Direction, PAT CASEY

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EXCLUSIVE DIRECTION, EDW. S. KELLER

THE LEO-DOHERTYS-VIOLA

"BITS OF EVERYTHING."

Permanent address: WHITE RATS OF AMERICA, NEW YORK

The GREAT NAMBA TROUPE

O. NAMBA, General Manager

THIS WEEK, MARCH 14, ALHAMBRA, NEW YORK MEETING WITH SUCCESS.

PAT CASEY, Agent

destiny. "Majestic Theatre, Vaudeville" is the feature billing line. Matinees will be given Tuesday, Thursday, Saturday and Sunday, and the bills change twice a week. May Howard and Co., advertised heavily as the headliner for the opening, were replaced by Roberts, Hayes and Roberts. The audience seemed to be delighted with the initial show. Faust Brothers opened with an entertaining musical act. Lewis and Chaplin made splendid headway with their pleasing talk, medley of songs and Lewis' good comedy, the latter element too often including "panning" the audience for its quiet demeanour. Roberts, Hayes and Roberts started things in great shape with their clever dancing, clean comedy and frequent changes of handsome costumes. Tom Morrissey and Annie B. Rich, with their conversational episodes, "When You Get Tuned Up," kept the laughs floating to a gradual climax of roars, a result attained largely through Miss Rich's almost unrivalled work as a "feeder." The Florence Troupe closed the show with displays of superior acrobatics, their handsome costuming setting off their number attractively. The bill entire developed fine entertainment, and started the new place with a boom. WALT.

THIRTY-FIRST ST. (Chas. Battershall, mgr.; agent, Ed. Lang).—Dick Miller, Genevieve De Forrest, Boyle and Davis, Lavar and Warren, Riley and Byron, Chris and Mabel Lane, Dorothy Goodwin, Jean McElroy, Chas. Gaylor.

BLUE MOUSE (Ed. Lang, agent).—Harriett Barlowe, Musical Martins, J. Porter Norton, Boyd and Allen, The Mathers, Nanny Walker.

Mike Bernard landed here from the Coast Monday. He is awaiting the call of William Morris to do a piano specialty, with prospects good.

Elizabeth Murray was among the number who arrived from New York last Sunday to begin rehearsals for the Colonial's summer show. This will be Miss Murray's first production role.

Billy Clifford is closing his company in the west and will soon have his ear to the ground awaiting the rumble of a vaudeville contract.

"Gen." Edward La Vine was compelled to retire from the bill at the Star last Wednesday on account of illness. He goes to the country

for a rest, possibly remaining away from vaudeville until June, when he sails for England booked for the Barrastford houses.

Manley and Sterling open 21, at East St. Louis, for a tour of the Interstate time.

Rainbow Sisters have been booked on Southern time by the W. V. M. A., Chicago.

The Cycling Hoffmans, now playing the Lorch time, will open with the Bauschey Carnival Co., in April as a feature for the season.

The Foster, managed by Applebaum & Cohn and booked by E. J. Cox, opened last 12, with two capacity audiences. The house is "farthest North" among the 10-20 vaudeville houses which abound within the city limits and suburbs, being six miles from the loop, in Edgewater. Its surroundings are most favorable to success, the population nearby numbering some of the best families of the city. It is situated at Evanston and Foster Avenues, about a mile north of the Wilson, seats about 650 upon its orchestra floor; there is no balcony. The building has been especially constructed

of brick, is thoroughly fireproof and has one of the most attractive fronts and entrance lobbies on the north side. Its floor is concrete, inclined toward the stage with every seat a good one. Five acts and picture machine will provide the entertainment.

Ben Kahn, formerly manager of the Orpheum, Atlanta, is managing the tour of the "Chinatown Trunk Mystery," now on the Stair & Havlin time.

Next Sunday night, 20, Genesee opens at the Colonial for three weeks with "The Silver Star."

The body of Thomas Doyle, a dancer, lately one of the Dancing Downs, was saved from Potter's field by the intervention of the Actors' Fund after it had lain three weeks in the Chicago morgue.

Roger B. Pearson is again advertising agent at the Alhambra, where he filled a like position for seven years before becoming an agent for Wm. A. Brady.

When answering advertisements kindly mention VARIETY.

BEST PLACES TO STOP AT SOMETHING NEW IN SONG HITS

"If I thought you wouldn't tell," "You could be my Gal Molly," but
"You would have to put on your old gray bonnet" and meet me every night at the

SARATOGA
CHICAGO

where they entertain you while you eat with the best of vaudeville. Don't forget to reserve your table and the phone number is CENTRAL 4450.

Ethel Kirk, who was too ill to appear with the "Star and Garter" show during its Milwaukee week, returned to the cast last Sunday, at the Alhambra.

Marie Clarke left for Chattanooga Saturday to start eight weeks she has booked on the Interstate time.

Harry Potter spent last week in Chicago on a still hunt, getting away before his mission could be uncovered. His wife (Bird Millman) opened her new wire act at Kernan's Maryland, Baltimore, last week.

The W. V. M. A. added another house which W. S. Butterfield has acquired to its bookings. Monday, when the Garrick, Grand Rapids, Mich., opened with Alf Pierce, and his "Laughing Horse" Co. as the feature act. The W. V. M. A. will also have the booking of the Brookline, South Chicago, when it opens, 21; likewise the Grand, Marion, Ind.

The Argyle Amusement Co., a \$2,500 amusement enterprise, has been incorporated at Springfield, with Fred C. Churchill, Thos. D. Huff, and J. Slottow on the papers.

F. H. Bradstreet, of the W. V. M. A., is confined to his home, rather seriously ill.

Anna Eva Fay is the first attraction the new Jefferson offers for a full week.

Rice and Prevost opened 14 at Duluth for a tour of the S.-C. time.

Lewis and Chaplin opened ten weeks of Interstate bookings at East St. Louis Monday, and are booked for returns over their Chicago vaudeville time, which finished at the Jefferson last Sunday night.

Gertrude Steel, who is finishing a tour of the Southern time, will soon be in Chicago to rehearse and produce a new "girl" act, in which she will be featured.

Vaudeville will be represented in the Actors' Fund benefit program at the Auditorium 18 by Fields and Lewis (American), and Elbert Hubbard (Majestic).

Sid Euson's lease of the North Side burlesque house bearing his name will not expire until the end of August. Euson asserts that he will be mighty happy when that date arrives. Whether or not he will retire from the show business then has not been determined, but he will be glad to turn over the property to its new lessees.

The Monroe, in Fifty-fifth Street, has for three weeks been under the management of Harry E. Millard, previously a player in "The Blue Mouse" Co.

The "first half" bill at the Saratoga Cafe opened with Grace Faust, vocalist; had Blanche Gaffney and her "Dancing Girls" as big hits, the Four Dancing Belles for a clean-up and La Bella Napoli Troupe to close. Jake Sternad booked, staged and applauded.

Wm. Roach, twenty-two years a Chicago theatre manager, tells this one: The other day at the Bijou, where "mellor drummer" holds sway, a youth, with seat check in hand, accosted him thus: "Hey, Roach! Is this a good seat?" When Bill said "Yes" (as he naturally would), the boy went further, to wit: "Is it behind a post?" but before Roach could answer another Halsted Street denizen chimed in: "Hully gee; wot does ye want wit' it, gravy?"

Chicago Local No. 145, Moving Picture Machine Operators, held a well attended benefit ball at the Coliseum 9.

Manager Malcolm is enjoying great prosperity at the Kedzie, with two shows nightly at 10 and 20 with 25 cent box seats. An advertising curtain bearing twenty-six announcements of neighborhood merchants is a conspicuous feature of his scenery.

Adole Rowland, recovered from an operation for appendicitis, resumed her original role in "The Flirting Princess" at the La Salle last Thursday night.

Fox Travers has succeeded to the management of the Orpheum's Grand at Evansville, Ind.

Two acts in the Haymarket bill last week will cross the briny within a month. Spaulding and Reigo go to England, contracted for the Syndicate balls, with future bookings in Germany. Carl Noble makes a trip to Copenhagen, where he will spend most of the summer, going to London Oct. 4, to open at the Empire.

Chas. Behler, who has spent several months at Tucson, Ariz., in search of improved health, has so far recovered that he anticipates returning to his position with the W. V. M. A. within a month.

The EDMOND'S FURNISHED FLATS

The Only Flats Catering Exclusively to Performers
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HEADQUARTERS—776 8th AVE.
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ONE BLOCK TO TIMES SQUARE.
RATES—\$10.00 UPWARDS.
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HOTEL PLYMOUTH

38th STREET, BETWEEN 7th AND 8th AVENUES, N. Y. CITY

NEW FIRE-PROOF BUILDING A STONE'S THROW FROM BROADWAY

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T. SINNOTT, Manager

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"25 Seconds from Broadway."

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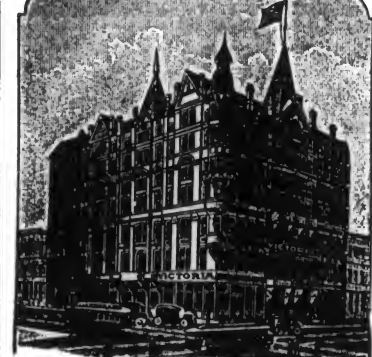
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Two minutes from Broadway. NEW YORK.

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THE RUDGER

Furnished Rooms Reasonable.

261 West 42d St., New York

Opposite the American and near Hammerstein's.

Special rates for professionals. Phone 3753 Bryant.

Gertrude Des Roche, of Wayne and Des Roche, has been signed by Charles Dillingham to appear next season in support of Elsie Janis.

L. A. Colvin expects to have his Century Theatre at Madison and Loomis Streets completed in time to open 28. It will seat 1,000. The week

WINCHESTER HOTEL

"THE ACTOR'S HOME."

SAN FRANCISCO, CAL.

Rates—50c. to \$2.00 day. \$8.50 to \$8.00 week.

600 Rooms. Centrally located, near theatres.

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Near Times Square and Broadway.

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DOTTORY'S

FLORENTINE TABLE D'HOTE.

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Lunch 45c. Dinner 65c., with wine.

Weekly accommodation for the profession.

FIRST CLASS FURNISHED ROOMS.

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\$3.00 to \$7.00 week. Centrally located. 203 How-

ard St., San Francisco. Geo. De Salier, Prop.

WELLINGTON HOTEL

COR. JACKSON BLVD. AND WABASH AVE.,

CHICAGO

RATES \$1.00 AND UP

\$150,000 Spent in Improvements

Visit the famous Indian Cafe.

The Morris office booked a program of circus

acts for the American, Davenport, In., last week,

and Manager Berckel made an event of it. The

lobby was transformed to represent a "marquee" with the regulation legend "Main Entrance."

with tanbark and sawdust under foot. Lemonade and toy balloons were on sale and to lend a further circus lustre to the event there was no scenery used—just canvas drops with nothing on them. The idea was hailed as a distinct novelty, and proved an impetus to large attendance.

Morrisey and Rich claim to be jacks or better. They have been in the opening bill at five new theatres in the middle west this winter.

Here's how they make picture show impresarios in Chicago. A young man secured the option on a run-down property in Englewood last Tuesday morning. He opened that night to 100 people, \$5. Wednesday night he took \$7.50. Thursday night \$11 and on Friday morning he had a party. He began hunting for a man with a \$100 bank roll to clinch the lease.

Col. Sam Dawson, here last week in advance of one of the "Wheel" shows, made the statement that he is going back to circus life this season, but didn't name the show.

SAN FRANCISCO

BY LESTER J. FOUNTAIN,

VARIETY'S Western Office,

2004 Sutter Street.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Dunn and Glazier and Ida Fuller joint features of this week's show. Mr. Dunn and Miss Glazier landed nicely, but their act is quite familiar out here, and the present vehicle seems to have performed its full duty to vaudeville. Miss Fuller, who remains but one week only, received fair applause, the audience not enthusing over the splendid effects. Charlene and Charlene, with juggling and xylophone playing closed very big. Billy Gould in his singing monolog, with an easy, graceful bearing was the big individual hit of the show. The Charles Abner Troupe of comedy cyclists had the house laughing all the time. The different contrivances in this act, all built for humorous purposes, arrive fast, and the finish is an apt climax to the fun. Muller and Weston with a, and d. were liberally rewarded. It is billed as the "Act Dainty." Violet King in a sort of pianolog with violin playing interjected opened slowly, but closed strong. Miss King speaks indistinctly, more through her low modulation than enunciation. Lottie Williams and Co. presented "On Stony Ground" and it was well liked.

NATIONAL (Ziek Abrams, mgr.; agent, S.-C.; W. P. Reese).—Percy and Wilson, comedy jugglers, closed the show, holding down that spot extremely well. Lambert and his dancing and singing and dancing, landed solid. Carlyle Moore, Ethelyn Palmer and Co. in "Disillusioned," showed some finished playing in the handling of a clever idea. Collins and Brown, German comedians, were slow in scoring, but energetic work brought them to an immense closing reception. Alf Rippon, a ventriloquist, was thoroughly appreciated for excellent work. Les Theadora, acrobats, presented a pleasing act, as "sight" and otherwise.

WIGWAM (Sam Harris, mgr.; agent, S.-C.; W. P. Reese).—Hathaway and Siegel were a late addition to the bill, and their dancing appreciated. Hickman Bros. and Co. in their comedy sketch, were well liked, but the piece is long drawn out, doing it no good. Sisters De Faye, banjoists, just about passed. DeVelde and Zelza secured a fair amount of applause for their pretty gymnastic efforts. Bernard and Orth "Dutch" with parodies started away flying and closed a riot. Lawrence Crane and Co. in magic, did well.

CHUTES (Ed. Levy, mgr.; agent, Pantages).—Don Fazio, "The Golden Monkey," did very well. Rom Brandt, cartoonist, liked. Dave and Perle Martin, in their rural sketch, well received. Three Yocurrys, scored. Four Sullivan Bros., singers and dancers, very good. Davis and Walker, in comedy sketch, hit. AMERICAN (Abe Cohen, mgr.; agent, S.-C.; W. P. Reese).—Jack Golden and Co., Elsie Harvey and Boys, La Mirette and Partner, Jim Hennessy.

PORTOLA (Albion & Leahy, mgrs.; agent, Bert Levey).—Filipino Quintet, Hubbert and De Long, The Kiddies, Annie Morris, Doranto, Small, Shonne and Sheridan.

GRAND (Albion & Leahy, mgrs.; agent, Bert Levey).—Alvin Nevins, Travolta. TRIALIA (W. S. Allen, mgr.; agent, New York Vaudeville Co.).—Regina Raymond and her "Tickenhines," Silverado, Rabbin and White-slade, Wilbur and Collins, La Belle Dumas, Gertrude Arnold and Zenobia, Annette, Del Adelpia.

PORTOLA CAFE (Herman Hermanns, mgr.; Tony Lubelski, amusement director).—Carl Bravo, Edith Helena, Sisters Happe, Kristoff, Trio, La Estrellita.

VAN NESS (Gottlieb & Marx, mgrs.; direction, K. & E.).—Robert Edison and Co. in "A Man's a Man."

COLUMBIA (Gottlieb & Marx, mgrs., direction, K. & E.).—"Merry Widow."

SAVOY (F. W. Busse, mgr.; direction, John Cort).—Wine, Women and Song.

ALCAZAR (Holmes & Mayer, mgrs., Stock).—

"The Eternal City."

Theatrical Gowns and Costumes—MRS. E. JACOBS, formerly of 6th St. now at 1056 Golden Gate Ave., cor. Buchanan, San Francisco, Cal.

When answering advertisements kindly mention VARIETY.

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HARRY SIX

PREMIER HIGH DIVER OF THE WORLD

Just returned from a 7 months' Tour of South America, playing all the principal cities, and have signed in every one for return engagements this Fall.

PARK MANAGERS, NOTICE. I do not spoil your lawns with this act, as I carry ladders and portable tank. Can set up on your board walk or cement walk. Do not sink tank in ground. Will put up outfit complete in 1 hour and 30 minutes. All you have to do is to fill tank with water and furnish current for 350 electric lamps.

VERY IMPORTANT; I am NOT a STALLER nor a managers' PEST.

WANTED—TWO GIRLS, not over twenty years old, with some experience in diving and fancy swimming for a year's tour of South America. Must be swell looking and perfect forms. Send photos and all particulars to
Photos will be returned.

HARRY SIX, Suite D, 1440 Broadway, New York City

BILLEE SEATON

"The Breezy Singer of Breezy Songs"

Under exclusive management of **EDW. S. KELLER**

DOROTHY VAUGHAN

IN HER **"THE EAGLE AND THE GIRL"**
NEW ACT

Sole Management **PAT CASEY** and **A. E. MEYERS**

PAUL DURAND Presents A New "THE RUSSIAN PEASANTS"
Importation
National Dancing and Acrobatic Dog Act
Beautiful Costumes—Special Scenery
Now Playing United Time
(SAMAROFF AND SONIA)

The Victory is again dark. The employees of the house who endeavored to keep it open after Tom Kelly, of Kelly and Violette, departed managed to last but one week.

The Crawford, El Paso, Tex., opened 14 by Frank Rich with vaudeville playing four acts, weekly booking through Bert Levey. Other houses will be secured by Mr. Rich who has opened an office representing Bert Levey.

Joe Reese, manager of the Tivoli Concert Hall, Stockton, Cal., beginning week 13 played four vaudeville acts, weekly booking through the New York Vaudeville Co.

Allan Doone, assisted by Edna Keely, was engaged for a return engagement at the American, week 13. Mr. Doone is presenting a series of Irish playlets which proved a most successful drawing card among the Hibernians of the city.

The various vaudeville houses throughout town have all been doing a splendid business this year and especially so during the last few weeks considering the Lenten season, but the legitimate houses have been meeting with very poor success. In fact at these latter houses, up to the present time, all have been doing far from

satisfactory. McIntyre and Heath, with a splendid company and bill and a chorus ranking with the best here in some time, played to very poor houses throughout their engagement at the Van Ness. At present money is very scarce and living high, the cheaper attractions are the only ones getting a good play and even they, in a great many instances, have resorted to forced draught. From observation it looks as though this town is vaudeville crazy. The poor success met with by several of the Eastern attractions this year may be laid to the fact that too much dependence was put into the lure of the "star's" name. The time has passed for that and it takes more than glamor of some well-known and mayhap popular star to draw the public within the walls of the house wherein some well-known histrionic celebrity is holding forth.

Mike Riley, one of the proprietors of the Thalia Concert Hall, will leave shortly for the east. It is announced that Mr. Riley while east will establish an office in New York and one in Chicago for booking acts for a string of concert halls he contemplates securing on the coast. At present three to four weeks' time is given big dumb acts at the Thalia in this city.

Jim Hennessey has fully recovered from a

serious attack of rheumatism and is back in harness.

The New York Musical Comedy Co., organized in San Francisco, is now in its twelfth week on the road and has been doing a splendid business throughout the state. A return date for two performances at Stockton during Aviation meet brought forth turn-away attendance. Twenty-three people comprise the company, among them Maud Beach, prima Donna; Dorothy Bunch, soubrette; Arthur Clamage and Frank Vack, comedians.

The Melodrama Stock Co. installed by Manager Hoyell at the Central opened Sunday and was greeted at the matinee and evening performance with a vociferous reception by a capacity audience on hand to welcome the "Queen of the Outlaw's Camp" back to its home. Melodrama still seems to hold a warm spot out here.

Bert Alburn, one of the two lessees of the Grand and Portola theatres, left last week for Cleveland to visit his parents. His trip will be extended to New York.

"St. Elmo," which the Alcazar management sent out on the road several weeks ago, has been meeting with success.

The Haight Street Theatre, under the management of Halagahan & Getz, opened Tuesday night. The Haight Street Improvement Club has bought out the entire house for the opening performance. Wednesday evening the theatre will be thrown open to the public. Pictures and three acts will comprise the weekly bill. Admission, ten cents. Capacity, 1,000. Two shifts will be run daily.

Ella Herbert Weston is considering an offer as booking agent from the New York Vaudeville Co., a local corporation, and in the event of her accepting will leave for Chicago to assume charge of the office which will shortly open there. The New York Vaudeville Co. is now booking several concert halls in San Francisco and considerable independent time throughout the state.

Doctor Willey, styling himself "The Human Mystery and Possessor of the Sixth Sense," gave an interesting exhibition before the members of the Press Club. Dr. Willey was considerably handicapped because of his inability to speak English. C. Baccarat, his manager, acted as interpreter. Clarence E. Ellis (brother of Melville Ellis of the House of Shubert and partner of Archie Levy) supplied the comedy of the evening by devouring a potato while under the impression it was a pear. Clarence said it was a lemon.

When answering advertisements kindly mention VARIETY.

FIRST IN WAR, FIRST IN PEACE and FIRST IN NOVELTY TUNES

THE CHANTECLER "RAG"

FOR PIANO
By ALBERT GUMBLE

Publishers **JEROME H. REMICK & CO.**

131 West 41st Street
NEW YORK

CHICAGO

DETROIT

Mail at the local theatres has been thumbed over by anxious expectants, etc., to such an extent that in many instances holes have been worn in the envelopes. Two of the twenty-five or more overdue trains reached here Sunday with delayed western mail, and Monday the mail carriers were busy distributing welcome relief. Many trains have been delayed in departure on account of shortage of equipment, and it will probably be 20 before east and west overland trains will be operating under regular schedule. The Santa Fe system has been fortunate in not feeling the effect of the storm, and has been operating trains as per schedule.

Mike Bernard is now hammering the ivories in Remick's song shop.

Karl Taylor is again back at the Hague warbling.

The Bismarck Cafe does not seem to have caught on, and with the exception of a couple of individual bright spots the program has proven a disappointment. The Portola Cafe still continues to cater to large attendance, and has not been at all affected by the Bismarck's entrance.

Jennie Fletcher leaves the Portola Cafe this week, and John Levy's staff of entertainers at his cafe in Los Angeles in place of Edith Helena, who returns to the Portola.

The two days' aviation meet at Stockton last Saturday and Sunday proved most satisfactory to all concerned. The opening day was marred by a series of accidents which came near disappointing an attendance of between 12,000 and 15,000. The first attempt at flight was prevented by one of the cylinders bursting. An automobile rushed to town and succeeded in having it repaired. The second attempt was successful in raising the machine from the ground, but a wire to the steering gear brought it down. A rider on horseback then ran into the machine and demolished one of the planes. A successful 10-mile flight was made at 6 p. m. Twelve successful flights were made Sunday before a wildly enthusiastic crowd. Fourteen miles was the longest distance traveled and 150 feet the highest altitude attained. One of the spectacular events of the day was a sharp turn made, the machine striking the ground and rebounding in the air, making a complete turn and alighting within four feet of starting point. In the twelve flights made all landings were made within a radius of twenty feet of the starting point. Col. Frank H. Johnson, the aviator and owner of the Curtiss biplane used, has wired east for an 8-cylinder engine for the machine, and immediately it is installed will endeavor to break all records. At present a 4-cylinder engine is used, weighing 500 pounds. Col. Johnson's weighing 180 pounds, Col. Johnson's exhibition at Stockton Sunday is considered remarkable, considering the weight carried by the small machine he is using. Edward M. Foley, general contracting agent, is arranging for the flights representing the Archie Levy Amusement Association. The total receipts for the two days' meet was approximately \$14,000. Archie says this beats booking acts at 5 per cent.

Dolph Levine has been working single for the past few weeks. Mrs. Levine being ill in Seattle with rheumatic fever. She will probably rejoin the act in Los Angeles. Delf is doing a cartoon act, interspersed with a little patter, which landed solid here.

The Aerial Lloyds were retained for another week at the Chutes in place of Mlle. Louise, who was unable to appear on account of a visit paid by Father Stork at Sacramento last Wednesday

at 1:30 a. m. As a memento of his visit there is a bouncing eight-pound baby boy. The proud father of the little cherub is Mike Morris of the team of Morris and Morris, presenting "Fun on a Brown Handle." Mlle. Louise and baby are both doing nicely at Sutter Heights Hospital, Sacramento.

A petition signed by numerous merchants in the vicinity of the Broadway Theatre (now known as the Grand), protesting against permitting m. p. houses to run vaudeville under a nickelodeon license, was presented to the Board of Supervisors Saturday. The Grand, a Class A theatre, and one of the best equipped houses in the city, located at Broadway and Stockton Street, in the Latin quarter of the city, has been a losing proposition under numerous managements. The union rules call for employment of three stage hands and five musicians in theatres of Class A construction, and for this reason and the fact that two m. p. houses in the immediate vicinity are producing vaudeville acts, the Grand has been unable to compete with them and hold its own. Sidney Goldtree and Clarence Ella recently endeavored to put the house on a paying basis, but threw up the sponge after a few weeks' trial. Although the issue involved in the petition touches only the Grand, the question is of general interest, and the board's action on the petition is keenly awaited by the theatrical fraternity and nickelodeon managers throughout the city.

Torcat and D'Alisa, working at the California, have been engaged by Manager Michaels for another week. Manager Lubelski of the Portola has re-engaged them for the Portola to return in July.

Mike Bernard left for Chicago 9, and will open at the American Music Hall Sunday, 20, doing a "single."

NEW BEDFORD, MASS.

NEW BEDFORD (W. R. Cross, mgr.)—Leigh De Lacy and Co., repertoire.—SAVOY (J. W. Barry, mgr.)—Monday, Tuesday and Wednesday. Tom Dunn and Daughter, pastoral comedy sketch, met with favor; Julius Behre, novelty contortionist, good.

H. C. TRIPP.

The Central shelled vaudeville last week, when melodrama stepped in. Florence Bell and Billy Brewer, the well-known vaudeville sketch team, are playing leads and heavies, respectively.

Archie Levy and his confreres are devoting all their time and energy to aviation contracts these days. At present they have \$50,000 worth of contracts on hand, which will carry them into May, beginning with 5-6 at Stockton, \$4,000 guarantee 25 per cent. of gross. Sacramento, \$5,000, 25 per cent. gross; Vallejo, \$4,000, 25 per cent. gross; San Rafael, \$3,000, 25 per cent. gross; San Leandro, \$4,000, 25 per cent. gross; San Jose, \$5,000, straight; Reno, \$5,000, 25 per cent. gross; Tonopah, \$10,000 for week; Goldfield, same. Col. Frank H. Johnson, the multi-millionaire and owner of the Curtiss biplane, which is used, is making the flights.

J. K. Gorham, manager of the Orpheum, Bakersfield, closed his entire bill after the opening performance Feb. 27, and threatened to close the house if the acts booked would not consent to a cut in salary. As the performers held contracts with the stipulation that they could be closed after the opening performance, they had to stand for the cut. One act, receiving \$60, was cut to \$35, and the others accordingly, which left some with not enough to split even on the week. Miss Ella Weston, booking for Pantages, has been supplying the weekly bill, but has refused to continue doing so. Mr. Gorham succeeded in having

Bert Levey send him this week's bill, which was done before Mr. Gorham's action was known. Levey has since refused to continue booking the house. The following acts comprise the bill which suffered: La Boheme Quartet, Doranto, Chinese musician Dixie Lofin and Co., sketch; William Clark, Murphy's Rat act. All have returned to the city with the exception of the last named, who proposes to test the action of Gorham.

Torcat and Mlle. Flor D'Alisa opened an engagement at the Portola Cafe last week, and proved to be one of the biggest hits secured by Amusement Manager Tony Lubelski. After the opening performance they were offered an engagement in Los Angeles of several weeks, and have been approached by several managers in this city. These clever performers are including with their singing numbers their boxing routines in their burlesque prize fight, which is a scream.

Bert Levey, the agent, is outgrowing his present, and heretofore commodious quarters on Powell Street, and is skimming around for other offices. An extra stenographer was installed this week. A club department will be added in charge of Joseph Nathan, who has a thorough knowledge of bookings. Levey has secured the Baker, Denver, Col., and opened an office in that city, which will be in charge of Allan Curtis, the well-known musical comedy producer.

A new ordinance requiring that the license paid the city and county of San Francisco by theatres must include the salary of a fireman at the house during performances has been posted. Theatres were formerly required to do this, but appealed the case and won the point. Since then the city has paid a substitute to assume firehouse duties of the fireman performing sentinel duty. At present no substitutes are appointed, which leaves numerous companies three men short. According to a portion of the opinion rendered by City Attorney Percy V. Long, which has been transmitted to the Board of Supervisors for guidance of the License and Finance Committee, it is not within the province of the Fire Commission to compel the theatres to pay sentinel's salary. In addition to the license fee, but the Board of Supervisors may raise the license fee at any time to an amount sufficient to include the cost of maintaining a sentinel at a theatre.

BOSTON

BY MORTON BIRGE,
VARIETY'S Boston Representative.

82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Galelli's open bill in good style; Mignonne Kakin, eccentric comedienne, second place, deserves credit for warming up a cold house. She worked the audience up to a strong close. Her dual imitations were encored heavily. Mrs. Eva Fay's act was split. The first part ("No. 3" on the bill) was the cabinet turn and drew a fair land. The second part "thanaumatography," was "No. 7" and was more up to the headline position in which she was billed. The audience put over a shower of questions and the answers kept the house divided between laughter and applause. Grif, festive juggler, clever and well encored, "Foolish Factory," hit. Stuart, "Male Patti," popular as usual. Jack Wilson and Co., "An Upraval in Darktown," very good. Hasson Ben Ali's Araks, wilding and pyramidal act, closed bill strong.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—Sing Fong Lee, violinist, opened bill modestly with three numbers, getting a hand from the audience which seemed surprised that a Celestial could actually tickle the

fiddle. Ward and Raymond, s. and d., best on dancing, girl's neat costume well designed. Estelle Wordette and Co., "A Honey-moon in the Catskills," laughter; Post and Russell, first time at this house since with the Shuberts, fast comedy, good eccentric dancing. Kathryn Miley, comedienne, worked house up to singing well with her and act was well liked. Billy Inman and Co., "Recognition," good; "Ma Gosse," headline hold-over, hit repeated; Willis Holt Wakefield, added feature, song readings, strong; Royal Polo Team, holdover, closed bill well.

ELACAB (J. M. Mosher, mgr.; agent, National).—Belle Bros., Turney Bros., Powers Trio, Raymond, Pitton and Boyer, Lees La Greca, Retli Murri, Musical Davies, Lemonier and Robinson, Nancy Wilbro, Wood and Murdock. Pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Knight and Day, Buckley and Kelley, Prof. Corey, Ed. and Rolla White, Nan Evans, Fagan and Merriam, Mae Nash, Al Byron. Pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Paul Poole, Len and Dolly Willis, Heath and Meek, Willy McKenzie, Marron and Marron, Charles Ernest and Co., Gladys Rich, Marsh and Grey. Pictures.

QUEEN (W. J. Wherry, mgr.; agent, National).—Jack Hayes, Elsie King, George Dupree. Pictures.

UNIQUE (W. J. Wherry, mgr.; agent, National).—Jean Livingstone, Elmer Rich, Frances Carleton. Pictures.

PASTIME (Charles Heath, mgr.; agent, National).—John Mack, Sachs and Harding, Walsh and Thorne, Henry Santos. Pictures.

STAR (Charles Campbell, mgr.; agent, National).—Harry Gerard, Harry Parker, John Philbrick, Fred Chagnon. Pictures.

BEACON (Frank L. Browne, mgr.; agent, National).—Bob and Bertha Hyde, Paul Ross, James Altkin, Henry Myers, Falke and King, Armstrong Bros. Pictures.

Sam Mosling, brother-in-law of Joe Wood, has come over from New York and is now in Church's Booking Office in the Carney Building. Mosling says he has a big field of acts to draw from. Warren Church, head of the office, started the first of this week on a flying trip through New England. His office reports everything lovely, and the following houses added to the booking string: Newport, R. I. Opera House, New Bedford Opera House, Amesbury Theatre, Music Hall, Lynnminster, Acme, Eastport, Me., St. Croix Opera House, Calais, Me.; Princess, South Framingham.

Opposition agents began gleefully the first of this week to relate that the proposed meeting between Joe Leo and local managers, arranged for Sunday, 13, was a fraud, that Leo never showed up and that the hoodoo date was no misnomer. As a matter of fact, various managers, including Campdell, of the Star; Wherry, of the Queen and Unique, and Heath of the Pastime, went to the Adams House at three o'clock, the time set in Leo's circular letter to the managers. There was no Leo present. After waiting about an hour, these managers naturally went away and wondered. Harry Whitlock, manager of the Boston office of the Leo Circuit in the Jefferson Building, was asked Tuesday where Leo was. Says Whitlock:

"Mr. Leo acted and is still acting in perfect good faith. He planned to be in Boston to meet the managers. He was taken ill in New York. He wired me at the last minute to arrange to have a party named Hayes meet the managers. I was sick myself that same day and could not get to the Adams House. I am sorry it came out this way, but Mr. Leo will see the managers as I expected. I expect him here tomorrow."

Whitlock displayed the telegram from Leo

DAVE LANE AND O'DONNELL CHAS.

SOME OF OUR NEXT SEASON'S ROUTES.

ORPHEUM CIRCUIT 1910.

Aug. 21—Spokane.
Aug. 25—Seattle.
Sept. 2—Portland.
Travel.
Sept. 18—San Francisco.

Sept. 25—San Francisco.
Oct. 2—Oakland.
Oct. 9—Oakland.
Oct. 17—Los Angeles.
Oct. 24—Los Angeles.
Travel.
Nov. 6—Salt Lake.

Nov. 12—Ogden.
Nov. 21—Denver.
Travel.
Dec. 4—Omaha.
Dec. 11—Kansas City.
Dec. 18—Des Moines.
Dec. 25—Sioux City.

1911.

Jan. 1—St. Paul.
Jan. 8—Duluth.
Jan. 15—Minneapolis.
Jan. 22—Majestic, Chicago.
Jan. 29—Majestic, Milwaukee.
Feb. 6—Haymarket, Chicago.

Booked by JIMMIE PLUNKETT

Feb. 13—Columbia, St. Louis.
Feb. 20—Grand, Indianapolis.
Feb. 26—Columbia, Cincinnati.
Mar. 5—Mary Anderson, Louisville.
Mar. 12—Evansville.
Mar. 20—Memphis.
Mar. 27—New Orleans.

CATCH THIS ACT NEXT WEEK (MARCH 21), FIFTH AVENUE, NEW YORK.

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"Looping the Bumps."

The Funniest, Fastest, Cleverest and most Artistic Comedy Acrobatic Act ever witnessed.

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THE GREAT CALCEDO KING OF THE WIRE

Goes the strongest every day. **BIG HIT, GREAT SUCCESS.** THIS WEEK at the COLUMBIA, CINCINNATI. Read more opinions about this remarkable performance

"ENQUIRER," CINCINNATI (FEB. 21).

A MERITORIOUS BILL.

"There is merit in every act at the Columbia Theatre, but the veteran tight wire performer, Calcedo, who still holds his own as a 'star' in that line of work, delighted hundreds of old friends, who applauded his skill and daring."

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"COMMERCIAL TRIBUNE."

GREAT BILL AT THE COLUMBIA.

"Calcedo, the greatest of all 'wire' workers, opened his act with his wire tumbling, dancing and graceful poses, etc., etc."

Circuit; or to permanent address, 2 Stone St., New York, care J. J. Julia & Co.

NEXT WEEK (MARCH 21), LYRIC, MOBILE.

FOUR READINGS

What the SAN FRANCISCO PRESS had to say about the 4 Readings, week Jan. 23d:

"CALL."

"Another act newly come this week which gets nothing but applause and no turned down thumbs is the turn which the Readings—four of them—put on. Perhaps, if you saw the Willie Pantser troupe of last week you will think it a hard to hand job for another act of similar kind to win. I thought so, but the Readings' turn is different in many respects, and it is characterized by a

smoothness and daring that makes it worthy of its position just before the moving pictures."

"FOST."

"The Four Readings are an example of the fact that there can always be something new by way of an acrobatic turn in vaudeville. How they keep it up seems marvelous, for the four are not like anything that has ever struck the Orpheum before."

"EXAMINER."

"Westony provides a fine feature of the new show. Many there may be who will prefer the Four Readings, acrobats. You may think you do not care for acrobats, but you will change your mind when you see the Readings, who have one of the greatest acts of its kind ever seen in San Francisco. Their hand-to-hand leaping can be described only as marvelous."

"CHRONICLE."

"An unheralded acrobatic act, the Four Readings, proved a startling wonder. Following the Panthers, as they did, they had to offer something sensationally novel to make good. Thrilling feats of hand-to-hand leaping are their specialty, and they are marvels at it. The act throughout is neat and swift."

PAT CASEY, Agent

EDWARD BARNES AND MABEL ROBINSON

SOMETHING GOING TO HAPPEN

PAT CASEY AGENCY

LILY LENA

KANSAS CITY "POST," MARCH 14, 1910.

"Lily Lena, who opened her American engagement at the Orpheum here last year, is back with her quaint songs, her captivating smile and her art that is art. Miss Lena has a few of the songs of last season and more new ones, but the old ones are getting the applause just as vigorously as ever, and the audience yesterday would not be stopped until she had sung 'Have You Got Another Girl at Home Like Mary?' the hit of her last year's engagement. But there's only one Lily Lena, and she may be termed the Herry Lauder of them all. She has individuality enough to class her as the little lady slightly different. When the orchestra began the opening strains of her first song the applause began, for the people knew what to expect, at least those who had heard her before did, and the new ones were not disappointed. She drew her hearers right up close with her peculiar words in their peculiar melody, and they couldn't get enough of her singing. It certainly is good to behold Lily Lena again in Kansas City, and if she gets what she deserves the S. H. O. sign should hang out twice a day during this week."



KANSAS CITY "TIMES," MARCH 14, 1910.

ORPHEUM — VAUDEVILLE.

"The art of Lily Lena, the English singer, is the kind that establishes a binding interest between the audience and the performer. When she appears there is an impulsive desire to applaud. She smiles a smile that is both individual and collective. Every person feels that the smiles are for him alone. When she sings the song la for each person individually. Every one feels at home. Lily Lena's voice is attractive because it is just the sort of voice to be expected in a woman of her appearance. It is a 'how-do-you-do' voice, and it searches out every corner in the house and not a word is missed anywhere. The songs are of the English type. The title of one is 'If You Don't Want to Be My Husband, Won't You Let Me be Your Wife?' But any song would be a hit if Lily Lena sang it."

TOM DAVIES TRIO "MOTORING IN MID AIR"

Now Playing STOLL CIRCUIT, ENGLAND. Can accept American Time from October onwards.

Agent, H. B. MARINELLI, Long Acre Building, New York



KAUFMAN BROS.

In "TUNEFUL ORIGINALITIES"

NEXT WEEK (MARCH 21) ORPHEUM, BROOKLYN

ADDED ATTRACTION: 8½ POUND BOY—JACK KAUFMAN, JR.

EDW. S. KELLER, Agent

which said that Leo was sick and which also asked Whitlock to arrange for "Hayes" to meet the managers.

"Well, what became of Hayes?" Whitlock was asked.

"Well, you see," said Whitlock, "I didn't know then who Hayes was."

The last is a pathetic bit of information for Hayes. The latter is George F. Hayes of the International Amusement Co., nearly across the street from Leo's Boston office. Hayes claims to be routing New England for the United's Family Department, but Whitlock wasn't "hep" to Hayes up to the time of the telegram. The news will tickle Hayes almost to death.

Jack Wilson, of "An Upheaval in Darktown," on Keith's bill this week, was stricken with a severe cold Tuesday morning and had to notify the house that he and his act could not finish the week. "Bob" Larsen, of the Keith offices, who happened to have delayed his usual Monday night trip over to New York this week, got in touch with the United Offices in New York on the jump and the Three Keatons left New York on the three p. m. express Tuesday, arriving here in time to fill in for the Wilson act that night. The bill was short only one matinee.

Florence Martin, of "The Midnight Sons" at the Shubert, was the subject this week of an unusual photographic "stunt." She posed for a picture taken by R. W. Sears, a local newspaper

photographer, who was blindfolded throughout the whole operation. Sears focused his camera by the sound of Miss Martin's voice, made the exposure, mixed his developer and developed, dried and printed the picture thoroughly blindfolded. The first print was a sharp, clear photograph. Manager W. W. Freeman and outside witnesses were on the committee which saw to it that Sears was working without eyes. This is said to be the first time a "blindfolded" picture was ever made in this way.

Manager Lindsay Morrison "points with pride," as they say, to the American's bill for week of March 21. The bill includes four acts new to the house. These are: Adeline Boyer in "A Princess of Israel," Taylor Granville in "Star Bout," Nellie McCoy and the Dorla Opera Trio.

Keith's bills Mrs. Eva Fay for a second week, the Pianophleuds, Simons and Shields in "High Life in Jail" and the Mark Murphys, with others to form a strong card.

Prospectuses are being circulated of the Nuldea Enterprises, Inc., capital stock, \$200,000 with temporary offices at 101 Massachusetts Avenue. The directors listed are: President, T. T. Connolly; treasurer, J. Levin; secretary, F. L. Daly; attorney, H. L. Baker. With the prospectus is an announcement of preliminary plans for the proposed Nuldea Building, which, the prospectus says, will contain a moving picture

theatre. The location of the proposed building is at the corner of Massachusetts Avenue and Norway Street. The proposition, as set forth in the prospectus, is that the Nuldea company intends to purchase the land, on which it has an option, and erect a two-story fireproof building thereon. In order to finance the proposition the company offers eighty per cent. of its capital stock for public sale at \$10 per share.

Manager Prim Nadeau of the Bijou, Newton, was in Newton district court today, charged with allowing two girls under age to participate in a performance. The case was continued. The two girls, Marlon and Florence Moore, both quite pretty, were present. It was alleged, at the time and were invited to take part in an amateur act. It is further declared by the police that both were so skillful that they were awarded prizes.

Boston, March 16. Mutt and Jeff also Jeff's duck, "Clarice," comic section celebrities, were used by Raymond Hitchcock in "The Man Who Owns Broadway" at the Tremont last night to draw an extra laugh. Hitchcock said to Lora Lido:

"Do you know that sometimes you make me think of Jeff's duck. Not that you look like her exactly, but..."

It was good "business."

CASINO (Charles Waldron, mgr.; agent, direct).—"Gay Masqueraders."

GAIETY (G. H. Batcheller, mgr.; agent, direct).—"Vanity Fair Burlesquers."

COLUMBIA (Harry Farron, mgr.; agent, direct).—"Broadway Gaiety Girls" and Wolgast-Nelson fight films.

HUB (Joe Mack, mgr.; agent, William Morris).—"Girl with the Green Veil"; pictures. 14-16: Aerial Bartlett's, Jordan and Brennan, Peaching Bros., Julius Behre, contortionist and bar.

Stereopticon pictures were used to illustrate forest fire damage at a lecture on Forest Conservation held under direction of the New England Woman's Press Association here, 11.

The regular army soldiers have the joke on the citizens of this State when it comes to Sunday baseball. A petition to legalize Sunday baseball in Massachusetts was killed in the Legislature last week. A few days later the regulars at Fort Banks, Winthrop, asked permission to play ball on Sunday in spite of protest of Winthrop Sabbathites. As result of a hearing the regulars won.

Openings 14 included: Boston, "Queen of the Moulin Rouge"; Grand Opera House, "East Lynne"; Castle Square, "Tom Moore." Bookings 21 include: Majestic, "A Certain Party"; Colonial, "The Harvest Moon"; Grand Opera House, "Billy, the Boy Artist"; Castle Square, "Marriage of Kitty."

When answering advertisements kindly mention VARIETY.

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SUITS \$30 AND UP

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BULLET PROOF PIANO

Address Chevalier De Loris, care of VARIETY.

Benjamin Stone, assistant property man at the Shubert, is ill at the Massachusetts General Hospital with injuries resulting from an explosion of a bottle of percussion caps he was carrying in his pocket. Stone's mother was in the hospital, awaiting an operation on her eye. Stone had been to the hospital to ascertain when he could visit her. On his way back the caps exploded when the bottle swung against a brick wall. Stone's right side was torn, his right leg was bruised and three fingers of his right hand were blown nearly off. The explosion also knocked down a boy nearby and shook the neighborhood into a panic. Stone is expected to recover, barring bloodpoisoning.

Joe Mack, manager of the Hnb Theatre, is beginning his fourth year on the managerial job with a smile on his face and at least one ring on his finger. It's a diamond, too, and comes just at the right season, when walking is comfortable without gloves on. The third anniversary occurred on March 8, when Joe invited various friends to attend the performance. Midway on the bill Michael F. Culliney, chairman

VARIETY'S

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Advertisements and subscriptions received in each at regular rates.

News items may be forwarded to the most convenient, and will be promptly transmitted.

Letters may be sent to either of the addresses, and will be forwarded or advertised.

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2064 Sutter Street

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LONDON

418 Strand, W. C.

CHARLES J. FREEMAN, in charge

Cable "Joosfree: London"

of the Ward 20 Democratic Committee and right-hand man of Congressman "Joe" O'Donnell, came out in one and made a little speech about Mack. The manager started to respond when Culliney said: "Just a minute, I'm not through." And he handed the ring to Mack, while bouquets came over the footlights from the boxes. Mack responded under difficulties as the gallery light insisted on playing the "Spot" on the sparkler all the time. Then they let the bill proceed.

Miss Faith Morse, a native of Marlboro and now a London concert singer, arrived here last week with the ashes of her mother's body. Her father, the late Deputy Sheriff Charles F. Morse, died in January. Cabled news to the wife and daughter in London brought on a collapse which resulted in the mother's death. Her body was cremated and the ashes were brought home by the daughter to be placed beside the father's body. Miss Morse, now orphaned, is expected to return to London.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Irene Franklin, Lou Anger, Miss Margaret Moffatt and Co., Relf Bros. and Miss Murray, Four Blanes, Brady and Mahoney, Amoros Sisters, McKay and Cantwell, Tony Wilson and Heloise Sisters. Pictures.

WILLIAM PENN (Geo. Metzel, mgr.; agent, direct).—"Watermelon Girls," "Strolling Players," Mrs. Charles C. Craig and Co., Joe Morris, Bill and Maud Keller, DuCillon. Pictures.

PALACE (William Barritt, mgr.; agent, M. P. O. A.).—Lee's Marionettes, The Pendletons, The Morrills, Dan Harrington, Wahlund-Tekla Trio, Kaiser's Dogs, DePace Bros., Erretto Bros. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, M. P. O. A.).—Morris and Wildes, Leslie Thurston, Weber and Allen, Signor Martino, Three Nemos, Connor and Edna, McClain, Eddie Foley, Transfield's Circus. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Haslan, LeRoy and Harvey, Adams and Mack, George Witte, The Kelliss Family. Pictures.

TWENTY-NINTH STREET PALACE (Thomas Dougherty, mgr.; agent, direct).—Mae Taylor, George Miller, Huber's Bears. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—DeDio's Animal Circus, Herbert Cyril, Nellie Lytton, Imperial Comedy Trio, The Costellos. Pictures.

COLONIAL (J. Wolf, mgr.; agent, Taylor & Kaufman).—The Church City Quartet, Margaret and Edith Braustein, Payne and Davis, Kennedy and Farley. Pictures.

ST. LOUIS

BY FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Ethel and Emma Hopkins present "Luna Land," same as here last summer; Harry Adler, mimic; Carl Nobel, ventriloquist; Fred Ray Players, John B. Hymer and Co., musical travesty; Morrissey Sisters and Brothers, Jimmy Callahan, baseball monologue; Howard's Animals.

STANDARD (Leo Relchenbach, mgr.).—For the week of his annual benefit Manager Relchenbach has the New Century Girls.

GAYETY (George Chennett, mgr.).—"Girls from Happyland."

Ad Wolgast and the Wolgast-Nelson fight pictures will be an added attraction at the Standard next week.

Louis James, the actor, was cremated here last week.

The St. Louis Gunning company has asked a rehearsing of the Supreme Court decision, knocking out doubledecker bill boards.

Eva Tanguay made a balloon trip here, and Sig. Mesley and Joe Schroder turned flip-flops and saved themselves in an automobile wreck in a park, keeping "The Follies of 1909" company press agent busy last week.

Excavators are busy on the site of the Sam S. Shubert memorial theatre, 12th and Locust Streets, beginning work as per schedule. The house is to open early in the fall.

Johnnie Moynihan, a former St. Louisan, manager of the "New Century Girls," is receiving daily greetings from old friends at the Standard this week.

The moving picture operators are going to give their first annual ball April 7.

Ruth St. Denus is dancing at four matinees at the Olympia this week.

The Howard Sisters, at the Columbia this week, are daughters of the late Col. John Hopkins, "father" of the 10-20-30-cent show, and are well known here.

ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—Fannie Ward and Co., in "An Unlucky Star" (New Acts); Leo Carrillo, hit; Hibbert and Warren, good; Cook and Miss Rothert, scored; Karl (New Acts); Mario Trio, bar, very clever; Al Yoder, slack wire, very good.—SAVOY (Harry Brown, mgr.; agent, direct).—Blanche Newman, Billy Cummings, Marion Davis, "talking" pictures, with Joe Moreland.—STEEPLECHASE PIER (E. L. Perry, mgr.).—M. p.—MILLION DOLLAR PIER (J. L. Young and Kennedy Crossan, mgrs.).—M. p.—STEEL PIER (W. Bothwell, mgr.).—M. p.

MUSICAL

GORDON HIGHLANDERS

BIG HIT at ALHAMBRA THIS WEEK

(MARCH 14)

INTRODUCING THEIR OWN INVENTION

THE GREAT SILVER PIANO

BIG TOUR BOOKED after first show last week at the Colonial

Direction, B. OBERMAYER, 1431 Broadway, New York

Emma Carus, in the "Motor Girl," plays the Savoy the last three days of this week. With the show are Gaston and Green, McWatters and Tyson, Armand Kaliss, Gertrude Darrell and Edgar Atchison-Elv.

Sally Rice and Johnny Cohen registered at Young's Hotel for the week.

On Tuesday last the Elks gave a very enjoyable affair at the big New Berkeley cafe. The occasion was the sixteenth anniversary of the organization of the local lodge, No. 278.

Business men here declare that they believe this will be the biggest season in the history of the resort. It is impossible to obtain Easter booking in the big hotels now.

Lew Dockstadter will open in a monolog on Young's Pier March 28.

On March 2 there was formed the Atlantic City Aero Club. Its members are the owners of the big beach front hotels and business men. There will be, if the present plans obtain, held here the biggest aviation meet ever held in America. The meet is to be held from June 30 to July 10, inclusive, of this year.

On Saturday night last the Thirteen Club were the guests of Robert E. Delany at the Dunlop Hotel. There was a jolly dinner and at the board sat many of the men in high official life. Commander Robert E. Peary was the guest of honor. The Lyric Quartet, Estelle Covington, songs; Joe Sweeney, songs, and Jack Hatley, "coon" shouter, were the talent.

Marshall P. Wilder sails for Europe May 1. As yet he has no booking.

E. L. Perry, manager of Steeplechase Pier, announces that the I. B. A. will not book in a show for Easter and it has nothing to do with booking the house. All booking comes through Rudy Heller or direct. The bill booked in next week includes Milton and Dolly Nobles, Lady Carmen, Donnelly and Carroll and Bud and Claire. On Easter Sunday the Lulu Saxophone Quartet will appear. This four toured with Sonas's band.

March 31 B. F. Forrester presents at the Apollo a new musical comedy entitled, "The Lady from Lobster Square." The cast includes Georgia Caine, Lucy Weston, Lillian Lee, Wm. Pruette and Frits Williams. Dave Marlon will stage the show.

Mrs. Oreste Vassella, daughter of a wealthy Cincinnati manufacturer, is suing her husband for a divorce. Vassella is the aesthetically inclined leader of the band which plays on the Steel Pier.

All this week the Apollo has exuded with psychic clairaudience, mental science, thought transference, mental transmission, psychic force, illusions and other Oriental mysticisms. Dr. Carl L. Perlin is here. And that clever man has

with him the Sa-Ileras and a Chinese illusionist. As a whole the show is entertaining.

ATLANTA, GA.

ORPHEUM (Hugh Cardosa, mgr.; agent, U. B. O.).—Sutton and Sutton, fair; Lew Wells, monolog, average; the Mozarts, excellent; George Austin Moore, songs, hit of bill; Rainbow Sisters, fair; Cunningham and Marion, acrobatic, good; Bindsmour, handclap, expert, headlined.—QUEEN (G. H. Hardtrampf, mgr.).—Minor and Vincent, da Neale; pictures.—EMPIRE (Toney Tavarini, mgr.).—Hill and Edmunds, Marie Du Shan, Baby Edmunds, Pauline Welch, Paul Eng lish, pictures. BRIX.

BALTIMORE, MD.

MARYLAND (Fred Schanberger, mgr.; agent, U. B. O.).—"Operatic Festival," hit; Nat Carr, good; Mr. and Mrs. Jimmy Barry, good; Minnie St. Clair, comedienne, well liked; John Neff and Carrie Starr, clever musical specialty; Four Lukens, astound; Silbon's Cats, well trained.—WILSON (Joe Dillon, mgr.; agent, Joe Wood).—"Hotel Laughland," amusing; Consar's Dogs, novel; Murphy and Hallman, remarkable reception; Libby and Traynor, good; Yeager and Kemp, very good; Annie Goldie, scored; Octave Nell, saxophone, well liked; Harrigan and Giles, amusing.—BLANNEY'S (Sol, Saier, mgr.; agent, Fitzgerald).—Charles Perry Wood, protean success, due in part to excellent work of Estella Barrington, assistant; Eccentric Four, very good; the Vincents, good; Hilton and Lewis, amused; Davis, Willis and Gaul, musical, fair, scored; Jennie Ward, excellent.—VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Alvares Troupe, acrobats, Rado and Bertmann, Hamilton and Sinclair, Cutler and Hangan, Lillian Wright and Boys, the Emerys, Price and Williams, Musical Maids.—GAYETY (William Bal laud, mgr.).—"Gibson Girls."—MONUMENTAL (Montague Jacobs, mgr.).—"Bohemians."—NOTE.—Frank Erickson, formerly manager of Lubin's Twin Theatres, has been appointed manager of the Orpheum, Allentown, Pa.

GERALD C. SMITH.

BAYONNE, N. J.

BIJOU (J. C. Southland, mgr.; agent, I. B. A.; rehearsal Monday 1).—Headoto, magical wonder; Chas. O'Malley, eccentric dancer, very good; Robert Lawrence and Co., "The Seventh Commandment," well received; the Fredots, "A Bit of Nonsense," good; Ten Georgia Campers, s and d., pleased; the Echo Four, singers, well liked; Hansen and Miller, s. and d., very good; Walker, De Bell and Co., "Uncle David," did nicely; Evelyn Uard, comedienne, good; Kullerco Bros., acrobats, very good.

LE ROY C. FARR.

BUFFALO, N. Y.

SHEA'S (Michael Shea, mgr.; agent, U. B. O.).—Bill headed by William Rock and Maude Fulton, going big; Milo Holden and Co., in "But-ton, Button, Who's Got the Button," fair; How-ard and North, going bigger than ever; Curzon Sisters, close the bill and go very big; Three Diamonds, good; Hall Brothers, very good; Fiddler

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WILL ASSOCIATE WITH A

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GEORGIA AHL. "Coney Island Girl."

TOM KANE.

In Vaudeville's Big Laughing Hit, "SWEETIE'S FINISH"

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AND
FRANCES CLARE**

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"Herald Square Jimmy"

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 WEEK MARCH 21, ORPHEUM, PORTLAND.



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HOW THE DICKENS DOES HE DO IT ?

That's what everyone says after seeing the baffling illusion.
 "MENETEKEL," the Mystery of Babylon. All kinds of explanations are given (all differ) except the right one. CAN YOU GUESS HOW IT IS DONE?



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The expression is popular and the song is already even more popular. It can be sung by anybody, it can fit in any place and is always good for four or five encores. Verses galore. Slides out of the ordinary by Wheeler.

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and Shelton, applause, hit of bill; Cook and Silva, fair.
GARDEN.—"Knickerbockers" opened to big business.
LAFAYETTE.—"The Lady Buccaneers" opened to good business. **BUFFALO.**

BUTTE, MONT.

NOTES.—The new club rooms of the Butte T. M. A. were opened 9, when the club members entertained two hundred guests. Fine large rooms, furnished in heavy leather fittings, comprise the new home. A large hall, with stage equipped with scenery, a reading room, card room, two lounging rooms and a "gym," are provided. Artists from the Majestic, Empire and Family theatres and the California Music Hall contributed to the lively "jinks," and two boxing contests ended the entertainment.—Frankie Kane, a member of the team of Kane and Kanter, which made a hit at the Majestic last week, left today for Houston, Texas, for the benefit of her health. Miss Kane and Mr. Kanter had just begun a tour of 27 weeks over the S.-C. Circuit, but were compelled to cancel on account of the illness of Miss Kane. She is well known in Butte, having been a member of Dick P. Sutton's stock company in this city.—The announcement, through the Associated Press, that the Shuberts would build a new theatre in Butte, confirms the dispatch sent to VARIETY several months ago to that effect.—March 10, at a meeting of the Butte Boosters, a local capitalist stated he stood ready to subscribe \$10,000 toward the securing of a Shubert house for Butte. **H. T. ASHLOCK.**

CHARLESTON, S. C.

ALAMO (Curt Wiebe, mgr.; agent direct; Monday rehearsal 12).—Sig. Reinhold's Lady Minstrel, return engagement, scoring former success.—**STAR** (C. F. Newell, mgr.; agents, Williams & Kuehle; Monday rehearsal 10).—Dr. Chantal, return engagement, tremendous hit; Louise Hudson, ventriloquist, great; Fowler Sisters, s. and d., went well. **LLOYD.**

CHARLESTON, W. VA.

THE HIPPI (C. H. Long, mgr.; agent, Gus Sun; Monday rehearsal 10).—Clayton Family, excellent musicians; June, Roberts and Co. in "The Little Maker's Dream," pleased; Almond, female impersonator, good; Whittier, Ince and Co., "Dr. Snart's Dilemma," laughable skit; The Five Columbians, high class musical act with splendid scenic effects, out of the ordinary.—**THE BURLINGAME** (N. S. Burlew, mgr.; agent, Wm. Morris; Monday rehearsal 10).—Edmunds and Beatley, "A Day at the Country Fair," pleased; Savage and Savage, aerialists, good.—**NOTE.**—Because of a disagreement over the furnishing of properties, The Five Columbians cancelled at the Burlingame and fled a place on the Hipp bill Monday afternoon and tonight. **F. C. MAJOR.**

CINCINNATI.

BY HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; Sunday rehearsal 10).—"Armen Troupe," wonderful; Fredericka Raymond Trio, excellent; Stafford and Stone, very good; "Palace Girls," good; Adams and Alden, hit; Mluile Selligman, William Bramwell and Co., scored; Howard and Howard, hit of the bill; Four Fords, great; Herring Curtiss Aeroplans, instructive.

EMPRESS (William Gray, mgr.; agent, S. C.; Monday rehearsal 9).—Rome and Ferguson, good; Tom Ripley, fine; Earl and Wilson, good; Ed. Gallagher and Co., hit; Mann and Franks, good; Leonard, Louis and Gillette, good.

HEUCKS (Harold Jacoby, mgr.; agent, Loew Co.; Sunday rehearsal 10).—Manuel Roman and Co., featured; Gladys Van, hit; Marguerite and Adriel, acrobats, good; Fred Rivenbaull, good; Henderson and Thomas, good; Arlington and Nelson, good.

CLEVELAND, OHIO

KEITH'S HIPPODROME (H. A. Daniels, mgr.; Monday rehearsal 10).—A well-balanced bill is

given. Spalding and Riego, bar novelty, very good; Anderson and Glines, colored favorites; Mona, D. Ancillotti and his mind reading dog, "Pilu," hit; Josephine Joy, comedienne, won favor; William H. Murphy, Blanche Nichols and Co., "The School of Acting," travesty, captured the audience; Froelich, accordion player of unusual ability; Maud and Gladys Finney, swimmers, interesting; Tom Waters, pianolog, proved delightful; Bird Millman and Co., wire specialty, very clever.—**PROSPECT** (Monday rehearsal 10).—Marie Bergere, singing impersonations, won favor; LeCompt, does remarkable feats of fire eating; Richard J. Belfly, comedian and impersonator, beyond the ordinary; De Baletier has a group of well-trained animals; Thomas H. Ince and Co. (New Act).—**GRAND** (J. H. Michaels, mgr.; Monday rehearsal 10).—Carson, juggler, good; The Mitchells, fair entertainers; Joe Brennan, a good line of Irish comedy; Sam Liebert and Co., sketch, "The End of the World," headline; Arthur Cameron, songs, pleased; McIllyar and Hamilton, well liked.—**STAR** (Drew & Campbell, mgrs.; Monday rehearsal 10).—"The Frolicsome Lamb," with J. Kelly at the head.—**WALTER D. HOLCOMB.**

COLORADO SPRINGS, COL.

MAJESTIC (Frank Tammen, mgr.; agent, S.-C.).—Coy Detrick, songs, fair; Bobisch and Childress, fair; Ward and Wilson, good; E. D. Coe and Lillian Boyd, musicians, very good; Geo. B. Reno and Co., very good. **PIKES PEAK OPERA HOUSE** (Slim Nys, mgr.; agent, Pantages).—Bar and La Salle, La Jundts; Summers and Ott, Violinski, "He Haw Mule."

James A. Campbell, representing Pantages, has been looking over this city with a view of securing a location for a house here. Pantages was anxious to have the Opera House, but the spring season at that theatre is pretty well taken up. This city at its best will not support two vaudeville houses. The Majestic, with Sullivan-Considine acts, and Frank Tammen, manager, have established a good business. It is rumored Pantages is trying to secure the old Postoffice.

Mr. Cummings of the Crystal (picture house), has bought Fairland, another picture house, and is renovating it. Cummings intends to show vaude turns in connection with pictures.

Jas. Burns, who will build the new Burns theatre this summer, is at present in New York City seeing about plans.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.; agent, U. B. O.; Monday rehearsal 10).—"At the Waldorf," fine; Robiedillo, wire, good; Mr. and Mrs. Allison, took well; Lillian Shaw, hit; Apdais's Animals, good; Ray and Nice, good sketch; Oscar Loralus, violinist, very fine.—**FAMILY** (D. Masakowits, mgr.).—Kishl Japs, good; Great Ybur, Joe Goodman, Ed Hart and Mike, Bessie Co., very good; Fred Robinson, Leonard Larka, Hyde and Talbot, Mr. and Mrs. Henderson and pictures; show drawing good.—**MAJESTIC** (W. B. Schramm, mgr.; Monday rehearsal 10).—Gladys Vance, very good; McKenzie and Benton, clever; J. Hughes, good; Hallam and Sisters, good; Baker and De Vere, took well; La Temple and Co.; pictures; drawing fine.—**COMIQUE** (W. J. Allen, mgr.; Monday rehearsal 10).—Leona Mercedes, good; Bernard and Howard, Earl Kern, "Sir General," clever horse act; pictures; doing nice business. **WM. F. BENOCHARD.**

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.; Monday rehearsal 10).—Cartmell and Harris, hit; Five Dancing Wrees, good; Mico's Pan-tomime Co., well received; Leslie, Morocco and Co., interesting; Selbick and Grovick, excellent tumbling.—**RIALTO** (F. W. McConnell, mgr. and agent; Monday rehearsal 2).—Knight and Seaton, Marie Bell, Mae Adams, Cora Cherry,

Margaret Ott, Lottie Fayette, Lillian De Vere and Max Bruno; good bill. **J. M. BEERS.**

EL PASO, TEX.

ALPHA (R. H. Suerken, mgr.; agent, U. B. O.; rehearsal Monday).—Alex. Brisson, good equilibrist; Walter Daniels, clever impersonator; Ingraham Kyle & Co., good sketch; The Village Choir, pleasing quartet; Gavin, Platt and Co., very amusing skit; Don Carney, very entertaining; Power's Elephants, clever animal act, interesting.—**COLONIAL** (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; rehearsal Monday 10).—Bernie Brox, good violinist; Gladys Sears, went big; Four Juggling Mullars, very attractive; E. Warren Hatch and Co., good sketch; Royal Minstrel Four, good s. and d.; Jewell's Manikins, very good act.—**HAPPY HOUR** (D. H. Connelly, mgr.; agent, Brasee Vaudeville Circuit).—Trizie Bennett, s. and baton swinging, very clever; Hejen Harper, songs, hit. **M. H. MIZENER.**

EL PASO, TEX.

CRAWFORD (Frank Rich, mgr.).—This has been a "stock house," but the management has decided to change policy and play vaudeville opening 14, with Grace Hunting and Co., Le Mont Bros., Lenord Lorch Song, Houghton and Co., Keith and Cummings, Le Roy Sisters. **HAPPY HOUR** (Howard Fogg, mgr.; agent, W. V. A.; Monday rehearsal 9).—Week 6: George and Georgette, fair; Mayne and Mayne, entertaining; "Brohda," songs, well received; Jas. Keane and Co., headliner and hit. **F. W. CAMPBELL.**

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; Monday rehearsal 10).—Sheedy's vaudeville. Harry Tunda, Japanese equilibrist, good; Keene and Adams, novelty singing duo, very good; Harry Spingold and Marie Girard, military sketch, excellent; Felix Adler, stinging comique, very good; The Four English Belles, the Lancashire Lassies, good; Nat Lettingwell, Louise Myers and Co., in "A Night at the Lodge," very good; The Otto Bros., German comedians, good; The Carroll Gillet Troupe, Risley acrobats, a hit.—**BIJOU** (L. M. Bos, mgr.; agent direct; Monday rehearsal 10).—M. p. and Irv. Clous and Co., Messer Sisters, Howell and Webster, McKee, Rice and Co.—**PREMIER** (L. M. Bos, mgr.; agent direct; Monday rehearsal 10).—M. p. and West Bowler, Hunt and Keley, Rivers and Damon, Nina Sterling.—**PLEASANT ST.** (Walter Bigelow, mgr.; agent direct; Monday rehearsal 10).—M. p. and vaudeville. **EDW. F. RAFFERTY.**

FT. WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Gennaro's Band, decided hit; George and Georgie, acrobats; Lester Palme, excellent singer; Ted and Kate Gibson, good sketch; Stutsmay and May; Dau Roby, b. f.; Bennett Sisters, very good. **I. K. FRIEDMAN.**

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Tom and Edith Almond, dancing and musical, pleased; Ben Smith, b. f., singing comedienne, applauded; The Old Soldier Fiddlers, old-time tunes, scored strongly; Ray Montgomery and the Healy Sisters, s. and d., very good; W. C. Fielda, juggler, went big; the Neapolitans, singing, well blended voices; Lasky's "At the Country Club," hit.—**HIPPODROME** (A. L. Rounfort & Co., mgrs.; agent, Rudy Heller).—Dunsforth and Valder, Irish songs, good; Morrison Sisters, sister act, pleased; Wallie Fitzgibbon, musical and talking, went well. **J. F. J.**

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Pat Rooney and Marion Bent, head bill; Tom Nawn and Co. in "When Pat was King," riot; Mededith Sisters, s. and d., beautiful, staged and costumed, went big; Ferry, contortionist, a hit; Frank Rogers, ventriloquist, good; Musical Johnsons, xylophone

players, loudly applauded; Four Koners Brothers, hoop jugglers and diabolo experts, great.—**SCENIO** (H. C. Young, mgr.; agent direct; rehearsal Monday 9).—Bradley's Minstrel, went big; Cailloutte, cycling equilibrist, good; Lillian Herbert, s. and d., clever; Charles Taylor, Ill. songs, good as usual.—**HARTFORD** (S. H. Meinhold, res. mgr.; E. B. Chadsey, gen. mgr.; agent, Marcus Loew; rehearsal Monday 9).—14-16: Bertie Fowler, comedienne, good; Barrett and Seaton, acrobats, clever; Max and Lily Bunas, musicians, very good; Von Hoff, imitations, good; the Britons, s. and d., good; Febrman and Bobles, patter, a hit.—**NOTE.**—"The California Girls," a burlesque company were billed to appear at Germania Hall last Saturday afternoon and evening, but the troupe failed to show up. Announcement of the cancellation was not made until late Saturday afternoon, and a big crowd awaited outside the hall for the doors to open. **R. W. OLMSTED.**

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Siegler, mgr.; agent, U. B. O.; rehearsal 10).—Pernane Bros., amusing European clowns; Two Arkansians, concerting and piano selections, good; Charles Barry and Hulder Halvers, musical comedy skit; Mile, Blanc and Co., classic dances (in four special scenes), went big; Violet Allen and Co., "Keeping an Appointment," fast farce, "Circumstantial Evidence," Harrison Armstrong's comedy playlet, with sensational finish; Nat Haines and Will Videoe, b. f. comedians, with many new jokes; Ballerina's Canine Tumblers, sagacious dogs.—**COLONIAL** (Cecil Owen, mgr.; agent, William Morris; rehearsal Monday 10).—Miller Bros., gymnasts and burlesque wrestlers, good, Tambo and Tambo, brisk tambourine spinners; Gharrard and Gardner, "Booly and the Diamond," fair farical skit; The Two Roses, instrumentalists; Alex. Carr and Co., "The End of the World," good playlet; Langslow, rifle shot, fair. Josephine Sabel failed to arrive for Monday matinee, but made good at night.—**EMPIRE** (Henry K. Burton, mgr.).—"The Avenue Girls," with two burlettas, "The Pole Hunters" and "The Diamond Palace." **JOHN S. MILLER.**

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6).—Baquet Grand Opera Quartet, headlines, feature; Zanetto (8), juggling, good, comedy course; Dorothy Drew, pleased; Belle Davis and Picks, went over big; William Flennen, good; Mr. and Mrs. G. Hughes, hit; Keno, Welsh and Montrose, acrobats, excellent. **LEN LOGAN.**

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—Good program, houses uniformly packed. Bert Leslie, headliner, in slang skit, "Hogan in Society," big hit; Emma Francis and Arabian Boys, good; Thorne and Carleton, always favorites here; La Veen, Cross and Co., in Roman Sports and Pastimes, well received. Holdovers are Kate Watson and Gus Cohn in "Hoodler Girl"; Five Mowatta, club swingers, Siddons' Venus and Charles Kena, street fakir.—**LOS ANGELES** (Geo. A. Boyer, mgr.; agent direct; rehearsal Monday 11).—Ordinary program, houses good. Bosnie Valdare's cyclists, headlines, excellent; Probst, bird imitations, good; Augustus Neville and Co. in political skit, fair; Craigs, barnet cirk artists, passable; W. J. Coleman, monologist, entertaining; Winfred Stewart, soloist, pleasing.—**LEVY'S** (A. Lev, mgr.; W. Klein, agent; rehearsal Monday 10).—Clara Van Zandt, vocalist, mediocre; Jennie Fletcher, Scotch prima donna, excellent; Sig. Losaglie, violinist and singer, ordinary; Helen Byron, big favorite here; Mile. Hlonbergere, Hungarian nightingale, met with success. **EDWIN F. O'MALLEY.**

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Myotis Sisters, fancy dancing, graceful; Varin and Burr, b. f., s. and d., well received; The Chadwick Trio in "For Sale—

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MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; Monday rehearsal 10). —Texas Quartet, musical number, good; The Van Cocks, "Fun in Laundry," musical comedy, well received; The Dancing Durants, roller skating, clever; John F. Clarke, jokester, took well. T. C. KENNEY.

MERIDEN, CONN.

POLI'S (A. E. Culver, res. mgr.; Weber & Allen, agents). —Queen Mab and Caspar H. Wells, miniature s. and d., good; Art Fisher, cowboy mimic, good; Murray and Lane operatic sketch, pleasing; Mabelle Adams, Gypsy violinist, made good impression; Harlan Knight and Co. in rural sketch, "The Chalk Line," very good; Harvey De Vora Trio, grotesque dancers, the hit; Larose and Lagusta, novelty slack wire artists, good. W. F. E.

MOBILE, ALA.

LYRIO (Gaston Neubrik, mgr.; agent, Orpheum Circuit). —"A Night with the Poets," headlined, with fourteen people in cast, big hit; Gardner and Revere, well received; Delmore and Darrell, found favor; Franklin and Standards, pleased; Charles Marvel, very good; Milt Wood, dancer, good. —DREAMLAND (W. O. Forley, mgr.; agent, C. E. Hodgins). —Fort and McDonald, hit; Otis McKnight, pleased; De Rose, trained animals, scored; Bessie Harvey, s. and d., good. —KEENER'S (J. T. Keener, mgr.; agent, Williams, Keable & Co.). —The Great McEwen, mystifying; Zueda, the Fiery Dragon, well received; Florence Hartley, applause; Griffs and Hoots, worth a repeat. —ICTOR (Victor Perez, mgr.; agent, Gus Sun). —Chicago Comedy Co., big show, big hit. —BIBOU (Pryor & Gonzales, mgrs.). —W. L. Fernandez, hit; Dan Sharts, good; J. A. Jones, pleased. SIDNEY ROSENBAUM.

MONTREAL, CAN.

ORPHEUM (Geo. Driscoll, mgr.; agent, U. B. O. Monday rehearsal 10). —Geo. Beban and Co., "Sign of the Rose," headline, hit; Bedini and Arthur, comedy jugglers, laughing hit; The Two Bucks, good; Geo. Thatcher, monolog, went nicely; Geo. Anger and Co., "The Great Killer," very pleasing; F. Rebouca, transparency artist, big hit; Madden and Fitzpatrick, "The Turn of the Tide," excellent; Vernon, ventriloquist, scored strongly. BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun. Monday rehearsal 10.30). —Earl McClure, equilibrist, very good; The Newmans, s. and d., sketch, fair; Cox Family Quintet, playlet, "The Italian Music Master," scored big; Michael E. Fitzgerald and His Eight English Club Juggling Girls, hit. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; Monday rehearsal 9). —Annette Keller, appearing second week, big hit; Mae and Belle Connolly, the Yuletide and clown, good; Harry Bloom, just songs, pleased; Hal Reid and Co., in "The Girl and the Ranger," cleverly acted sketch; Ryan and White, s. and d., comedians, neat dancers; Alpha Four, jugglers, very good; Frank Morrell, songs and stories, repeated former success; Hoey and Lee, Hebrew comedians, funny; Tamsen Van Dieman, Troupe, very clever act. —AMERICAN (Geo. McDermott, mgr.; agent, William Morris; Monday rehearsal 9). —Una Atell, Brinker and Co., engaged for the second week, appearing in a new sketch, "An Unexpected Expectation," cleverly acted; Connel, the chimpanzee, amused; Kara, juggler, very clever; Claude Golden, card king, won favor; Far-

ley and Claire, s. and d., good; Joe and Sadie Britton, singers, went well; Harry Tompson, monologist, found favor; Le Mame Bros., acrobats, hit. —ARCADE (J. H. Mumford, mgr.; Monday rehearsal 10). —Good bill this week: William Shedman's Trained Dogs, very clever; Nat Weston, Hebrew comedian, provokes laughter; Abbott and Lee, comedians; The Musical Collins; William A. Hegel, singer of ill. songs; Thomas West, Irish dialect comedian, went well. —WALDMAN'S (Lee Ottelegul, mgr.). —Rose Sydel and her "London Belles, playing to big houses. —EMPIRE (Leon Evans, mgr.). —The Ducklings appearing here, rattling good show. JOB O'BRYAN.

NEW HAVEN, CONN.

POLI'S (O. Z. Poll, prop.; F. J. Windisch, res. mgr.; agent, U. B. O. Monday rehearsal 10). —Gus Edwards "School Boys and Girls," with Lillian Gonne as the star, is the feature; The Saxon Trio, strong men, gave a wonderful exhibition by lifting an auto and eight people; Merrill and Otto, playing to big houses. —Belle, very clever; Phil Staats, the fat man, decidedly humorous; "My Pal's Sister," by Richards and Montrose, was a clever offering; Billy Farum and the Clark Sisters, s. and d., good; Sammy Burns and Alice Fulton concluded a very well-balanced bill. B. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10). —William H. Thompson, "Pride of the Regiment," superb playlet, masterful presentation; Mary Norman, splendid; Maxim's Models, excellent; Calcedo, very good; White and Simmons, fair; Henry Olive, suave; Saona, entertaining; Tuscany Troubadours, well received. —AMERICAN (William T. Grover, mgr.; agent, William Morris; rehearsal Sunday 10). —Packed houses Sunday. Polk and Polk, best opener; Marie Laurent, good voice, lacks experience; Wilson Franklin and Frankie Bailey showed to advantage; Warren and Brockway, went big; Balloon Girl, clever novelty, drawing well; Paul's Juggling Girls, dextrous; Terry and Lambert, scored tremendously; Heras Family, fine. —WINTER GARDEN (Lew Rose, mgr.; agent direct; rehearsal Sunday 10). —Bell's Dogs, amused the children; Billy Van Allen, comedian, conventional; Wilson and Wilson (New Acts); Sylvester and Heinlein; Seranada Trio, play harp well; Miss Kellog, singer. O. M. SAMUEL.

NORFOLK, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. O. Monday rehearsal 10). —DeLise, juggler, opens the bill, pleasing; Standish Sisters, neat; John Bertram Marburg and Co., in sketch, well received; Dave Nowlin, clever; Kane and Ragland, excellent singing and talking act, hit; Malla and Bart, clever acrobatics; "The Photo Shop" (New Acts). —MAJESTIC (Otto Wells, mgr.; agent, Norman Jefferies). —14-16: Doric Trio, s. and d., great; L. A. Howard, clever; Bessie La Count, fair. 17-19: Parker Sisters, Gertrude Griffith and George Barron. —ORPHEUM (Stephen Butler, mgr.; agent, Norman Jefferies). —14-16: Parker Sisters, s. and d., excellent; Geo. Barron, English characters, fine; Little Gertrude Griffith, great. 17-19: Doric Trio, L. A. Howard and Bessie La Count. HELLER.

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GRAND (J. P. Harris, mgr.; agent, U. B. O.; Monday rehearsal 10). —Nine acts, not one here before, are offered this week. Five Musical Mac Larena, clever; Sam Dody, very good; Warren, Lyons and Meyers, pleasing; Lorch Family, excellent; Macari and Bradford, of Alton; Bixley and Fink, liberally applauded; Allison Sangor Co., entertaining; Sadie Jansell, thoroughly enjoyed; Six Flying Banavards, good. —EMPIRE (J. H. Zimmerman, mgr.; agent, Lew Co.; Monday rehearsal 10). —Gertrude Lee Folsom and Co., featured; Geo. S. Lander, pleasing; Caron and Herbert, good; Lizzie Raymond, good; Nible and Bully, went well; Lew Roman, pleased. —LIBERTY (Abie Cohen, mgr.; agent, Gus Sun; Monday rehearsal 10). —Bert and Emma Spear, pleased; Rob Speyer, fair; Arch City Trio, well received; W. J. Woods and Co., applauded. —ACADEMY (Harry Williams, mgr.). —"Sam T. Jack's." —GAYETY (Henry Kurtzman, mgr.). —"The Trocadero." M. S. KAUL.

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ONEONTA, N. Y.

ONEONTA (Frank E. Foster, mgr.; agent, Cleveland; Monday and Thursday rehearsals 1).—7-9: Potcham Brothers, eccentric comedians, ordinary; Cora Wilcox, monologist, passable; Tommy White, Irish comedian; Ferra, ill. songs, fair; m. p. 10-12: Henella the Great, pleased; Yoshimata, Japanese acrobats, fair; Ferra, ill. songs, fair; m. p. 14-16: Gilmore Corbin, monologist, ordinary; Hattie La Rnd, vocalist, pleased; Dancing Ashers, well applauded; ill. songs; m. p. NOTE.—Fred E. Gilman, manager of the Oneonta, has been transferred to the Richardson Theatre, Oswego, N. Y. Mr. Frank E. Foster is the new manager of the Oneonta. DeLONG.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.; rehearsal Monday 10).—Beatrice Ingram and Co., "The Duchess," rattling good sketch; Stepp, Mehlinger and King, character singers and pianist, big applause; Alcide Capitaine, gymnast, clever act; Hilda Hawthorne, ventriloquist, did nicely; Elma, Elma and Elma, "The Vagabonds," repeat former success; Leonard and Ward, Hebrew comedians, pleased; Be Gar Sisters, whirlwind dancers, dance nimbly. A. T. O.

PITTSFIELD, MASS.

EMPIRE (J. H. Tibbitts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Frita Bros. and Co., novelty act, good; McLaughlin Bros., dancing, very good; James Kennedy and Co., "Jack Swift," good act; Edmund Stanley and Co., operetta, very good; Jack Lyle, comedian, good; Walther Trio, clever bicycle act. GEORGE FRANKLIN.

WEBSTER CITY, IA.

The opera house at Estherville was totally destroyed last week. Mahara's minstrel, which has just played there, lost all their baggage.—Des Moines has a plan to fight the dance hall evil by the establishment of a municipal dance hall. The plan is supported by the local ministerial association on the grounds that it will furnish clean recreation for poor girls and young men of the city.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—LaDelle Troupe, illusionists, good; Three DeVitte, barrel jumpers, fine; Reardon and Gallagher, sketch, hit; Chas. Bray, equilibrist, excellent; Dollie LeGray, ill. songs. J. E. P.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—M. p.; Brooks and Jeanette, good; Hap Handy and Co., good; Dan Dunn, excellent; Robert Henry Dodge and Co., "Troubles of Bill Blithers, Bachelor," plenty of laughs.—PALACE (Louis Jacobs, mgr.; agent, M. P. Co. of America; Monday rehearsal 10.30).—M. p.; Sam Golden, good; Cadieux, pleased; Laurie Sisters, good, s. and d. sister act; Beatrice Turner, well received; The Barnettes, headline attraction, very well received; Bailey and Pickett, good acrobatic act. G. R. H.

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jefferies; Monday rehearsal 11).—Ro. Nero, juggling and hoop rolling, good; Henry Kilday, comedian, scream; E. A. Turner Co., in "Billy's Best Bet," good.—LUBIN (O. B. Glenn, mgr.; agent, Norman Jefferies; Monday rehearsal 12).—Jeanette Gorman, singer; Steel and Conley, blackface comedians, good; Hom. and Helm, comedy sketch.—TIBATO (E. L. Welch, mgr.; agent, Gus Sun; Monday rehearsal 11).—Wood and Fairfax, comedy sketch, fair; Hoff Brothers, s. and d., very good; Billy Stanford, good; Mlle. Tuttle, best bird act seen here. MILTON, CAPLON.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Good bill. Claude and Fannie Usher, assisted by "Sparebits," scored big, sharing top line honors with Vilmos Westony, Hungarian pianist, who received tremendous applause; James Harrigan, laughing hit; Pauline Moran, songs, landed solid; Cook and Stevens, colored, well received; Kroneman Brothers, acrobats, good; Mildred Morris and Co., "The Making of a Man," pleased. All the best of this sketch was lifted from the McNaughton Bros. act.—MISSION (John Clark, mgr.; agent, S. C.; rehearsal Thursday 10).—"The Way of the West," with Fremont, Clay Clement, Jr., and Miss Frey, generous applause; Joe Boganny Troupe of "Luna-tic Bakers," riot; Eddie Dolan, monolog, pleased; Edgar Berger, equilibrist, good; Sissy Stambler, songs, fair.—MAJESTIC (Harry Revier, mgr.; agent direct; rehearsal Monday 10).—Beverly Sisters, s. and d., passed; Shirley, saxophone, pleased; "The City of Yesterday," electrical display, showing the destruction of San Francisco.—NOTES.—A new moving picture and vaudeville house, "The Casino," will open in a few days, under the management of Midegeley & Rodell.—Harry Revier, proprietor and manager of the Majestic, is now operating a chain of five m. p. and vaudeville houses. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Stanley and Weaver, novelty act, amusing; Gus and Margie Elmore, singing, dancing and talking, clever; Jimmie Roberts, b. f.



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SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Lasky's Imperial musicians, headlined, very good; Will Rogers, dextrous with the lariat; Quinn and Mitchell, "The Lemon City Land Agent," amusing; Ward, Klare and Ward, hilarious; James and Sadie Leonard, Roman travesty, good; Susanna Rocamora, very good; Samaroff and Sonia, excellent.—GILMORE (Wm. Ryan, mgr.).—14-16: Rose Hill Folly Co., some excellently staged musical numbers, fine costumes and good olio.—BIJOU (Ed. L. Knight, mgr.; William Morris, agent).—Boston Fadettes, added feature; m. p. and ill. songs.—NOTE.—An innovation has been made by George Whitney in presenting an act of the magnitude called the Fadettes in the Bijou, a picture house, with an admission of ten cents. The management promises several other acts, one each week, of the same calibre as the Fadettes. Only musical acts will be played, all headliners of the Morris Circuit. G. A. P.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Alice Lloyd, comedienne, fine; McNaughtons, comedians, pleasing; James Cullen, monologist, good; Walter Lewis and Co., sketch, pleased; Ollivotti Tronbadours, instrumentalists, good; Three Brothers Mascagni, gymnasts, please; Motobno and Bartelli, acrobats, good.—MAJESTIC (James Cook, mgr.; S. C.; rehearsal Monday 10).—Warren, LaCecilia and Warren, aerialists, good; Robert Byrd, songs, fair; Bartik Russian Troupe, s. and d., good; Gladys Middleton, comedienne, good; Lancaster, Hayward and Lancaster, sketch, fair; Fitzgerald and Odell, comedians, good; Herbert's Dogs, interesting.—STAB (A. A. Moeller, mgr.; agent, Empire Circuit).—Kentucky Belles, good show and company. BEN.

SYRACUSE, N. Y.

GRAND (Joe Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—Hugh Lloyd, good; The Regal Trio, pleased; Porter, J. White and Co., good; Ed. Morton, went big; Billy E. Van and The Reumont Sisters, hit of bill; Lyons and Yosco, good; Valletta's Leopards, good. SAM FREEMAN.

TOLEDO, O.

ARCADE (Will C. Betts, mgr.; agent, Gus Sun).—An exceedingly good bill, headed by the Holland Webb Co. in "The Silver Sword," dramatic; the Bennett Bros., comedy acrobats, opened the bill, well received. J. B. Gardner, sang well; and Yosco, good; Valletta's Leopards, good. SAM FREEMAN.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.).—Marguerite Haney, Co., classy; Barnes and Crawford, hit; Chas. Semon, scream; Cressy and Dayne, held over, went big; Berry and Berry, very good; McGinnis Bros., very clever; the Blimbos, many laughs.—PANTAGES (Alex. Pantages, mgr.; agent direct).—Rafayette's Dogs, wonderful; Fred Wyckoff, many laughs; Riva Larson Troupe, big; Madden and Nugent, good sketch; Ames and Corbett, very clever; Signor Valle, substantial hit; Helene Lowe, excellent.—MAJESTIC (Frank Donnellan, mgr.; agent, S. C.).—LaGuarda Troupe, fine; Fox and Coard, many laughs; Guise, big hit; Mr. and Mrs. McCann and Co., nice sketch, good moral; Frank Whitman, very clever. W. O. T.

SIoux CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Underwood and Sloan, "Dobblins' Dilemma," clever sketch, well acted; Swat Milligan, went big; Bounding Gordons, unique; Paty Doyle, monolog, well received; Abel and Irwin, good; marvelous Hiltons, novel bicycle act. C. S. C.

SPOKANE, WASH.

ORPHEUM (Joe A. Muller, mgr.; agent direct).—Nellie Nichols, in spite of bad cold, is excellent; Walsh, Lynch and Co., well liked; White's Dancing Bonga, big applause; Larine Cimarron Trio, went big; Walter Stanton and Co., dropped hard; Fred Watson, fair; the Picquays, good.—PANTAGES (E. Clark Walker, mgr.; agent direct).—Ralph E. Cummins and Co., heads bill; Steiner Trio, clever bandolero singers, passed nicely; Al H. Tyrell, pleased; Arant Bros., scored; W. D. Gilson, favorite.—WASHINGTON (Geo. Blakesley, mgr.; agent direct).—Leroy and Clayton, scream; Mlle. Nadge, excellent; W. E. Whittle, distinct hit; York's Dogs, ordinary, Newell and Niblo, entertaining; Wilson and Pearson, fair. B. E. McHUGH.

James Potter Dunne, character comedian, has a refreshing act; Ferguson and Passmore, s. and d., exceptionally good; the Don and Mae Gordon Trio, sensational trick cycling.—EMPIRE (Hartig & Seamon, mgrs.).—"The Follies of N. Y. and Paris," good. The show opened the present season here, and was then billed as "The Follies of the Moulin Rouge." Little if any changes have been made.—ORPHEUM (Chas. Naser, mgr.).—Vaudeville and pictures. SYDNEY WIRE.

TORONTO, ONT.

MAJESTIC (William Morris, mgr.; rehearsal Monday 10).—The Morris Road Show is a gilt edged one. "Star Bout," with Taylor Granville and Co., a big sensation; "The Operator," splendid; Mackey, clever; Barney's Comedy Circus, a scream; Lemuel Allen and Co., "The Travelling Man," good; Six Ishikuma Japs, good; Alf K. Hall, funny; Paris food pictures.—SHEA'S (J. Shea, mgr.).—Al Johnson, great hit; Jos. Hart's "Bathing Girls," scored; Hilda Thorne and Lou Hall, fine; Marcel and Bros., sensational; Smith and Campbell, clever; Harry De Coe, pleased; Les Trombetta, novel.—GAYETY (T. R. Henry, mgr.).—Al Reeves' Big Show, hit.—Star (F. W. Stair, mgr.).—Edmond Hayes in "The Umpire," did well.—GRIFFIN'S AYRES STREET (Peter F. Griffin, mgr.).—Vaudeville and pictures.—NOTE.—At the Princess Theatre April 22 (matinee), a benefit will be given in aid of the Actors' Fund. HARTLEY.

WINNIPEG, CAN.

WALKER (C. P. Walker, mgr.; agent, William Morris).—Opening week in vaudeville. Bransby Williams in characters from Dickens headlined and pleased everyone with his superb work; the Great Le Pages, jumpers, very good; the three Diamonds, strolling musicians, good; Harry and Elsie Mayville, living marionettes, hit; Sam Stern; Murphy and Francis, s. and d.; Carl Labakan and Dog, clever number.—BIJOU (Geo. Case, mgr.; agent, S. C.).—Flying Valentines, aerial, very pleasing; the Longworths, went big; Klein and Clifton, "A Dummy's Holiday," very good; Smith and Arado, s. and d., many laughs; Emile Chevreil, violinist, very good; Hazel McLeskey, ill. song, very good.—DOMINION (W. B. Lawrence, mgr.; agent, William Morris).—Deimone and Lee, aerial gymnasts, featured; Dacey and Chase, hit, many laughs; Billy Windom, good; Coleman and Mexia, sharp shooters; Rice-Leveque Co. in "Fate"; Barrett and Bayne; Billy Johnson's Seven Dnaky Valentines headlined, their work requires considerable pollah.—GRAND (Kelly & Rowe, mgrs.).—"Hotel Topsy Turvy," passed. HUGH.

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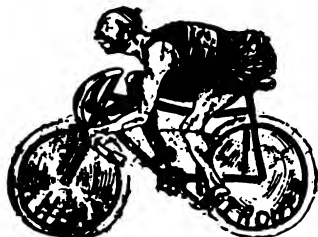
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Entire JAKE WELLS CIRCUIT Vaudeville Houses. Will Book a few more reliable Houses in Southern Territory, not opposition to above time.

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION
ED. F.

REYNARD

Presents Seth Dewberry and Jawn Jawson in
"A MORNING IN HICKSVILLE."

Direction JACK LEVY.

ELLIS

MONA

Blamphin and Hehr

The Champion Singers of Vaudeville

The Best Singing Quintette in Vaudeville.

Sam J. Curtis and Co.

MELODY AND MIRTH,
In the Original "School Act."



Revised and elaborated into a screaming
success.
All our music arranged by Geo. Botsford.
MARCH 21, AMERICAN, CHICAGO.

BREAKWAY

BARLOWS

Ad. R. A. MYERS

ARCHIE ONRI

TROUPE

Inimitable
Eccentric
Acrobatic
Jugglers



ARCHIE ONRI, Manager

DEVILSTICKS
The Trick
That Teaches
Those That
Talk Tricks

CHICAGO, ILL., BULLETIN.

"Some tricks are good when done well, others
are great if done right, but EVERY TRICK WE
DO IS A GREAT ONE, DONE WELL AND
RIGHT. AND by the way, WHO IS THE FUN-
NIEST DEVILSTICK JUGGLER LIVING? Bah!
Bah! make things fly—ARCHIE—ARCHIE—
ARCH—ONRI."

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND.

JAMES B. DONOVAN

AND

RENA ARNOLD

QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.

Director and Adviser, King Pat Casey.

Harry Atkinson

UNITED TIME
PAT CASEY, Agent.

GRIFF



THE JESTING

JUGGLER.

Who only wants one more
engagement at Syracuse,
N. Y., to be a drawing
card.

They say I am not as
good as W. C. Fields.

WEEK MARCH 21, BRONX, NEW YORK.
PAUL DURAND, Agent.

Van Cleve, Denton and

"Pete"



After a tremendous
hit at the New York
Hippodrome, we are
returning to Vaude-
ville.

Direction,
M. S. BENTHAM.

JOLLY AND WILD

AND COMPANY.

Presenting

"P. T. BARNUM, JR."

Yellow journalism is bad enough, but a yellow
cucumber is the limit.

FOR SALE

WIGGIN'S FARM

Apply to THE CHADWICK TRIO.

STUART BARNES

Direction GEO. HOMER.

KATHERYN PEARL

Featured with M. M. Thiese's
"WINE, WOMAN AND SONG."

THREE COLES

Novelty Tight and Bounding Wire Acrobats.
Season '09-'10, "POLLY OF THE CIRCUS."

Gartelle Bros.

Introducing Singing, Dancing and
SKATORIALISM
Direction JAMES E. FLUNKETT.

HOMER B.

MARGUERITE

Mason and Keeler

Direction, MORT H. SINGER,
Princess Theatre, Chicago.



GAVIN AND PLATT THE PEACHES

Presenting "THE STOLEN KID."

Permanent address, Clifton, N. J., L. Box 140.



The
First
Night
in
Paris

Now playing the Alhambra Theatre, Paris; on
at 10:30.

Nothing too swell for the "Trio," eh?
Oh, you, Paris! something doing every minute.
Address VARIETY, London.



THE THREE KEATONS

This Week
Keith's, Boston
(In a hurry)

Some people have been deep in the mud and some
have been deep in the Myers.

Terry Twins

Look out for thrilling drama,
"TRAPPED BY AN AGENT," or
"THE INNOCENTS ABROAD."
Address VARIETY, Chicago.

CARITA DAY

IN VAUDEVILLE.

RAY W. SNOW

"THE MAN ABOUT TOWN."

Playing SULLIVAN & CONSIDINE CIRCUIT.

SYLVIA DE FRANKIE

"The little girl with the big Billiken."
MORRIS CIRCUIT.

BILLIE REEVES



"THE ORIGINAL DEUCE."

"THE ORIGINAL DEUCE."

"FOLLIES OF 1909."

Management, MR. F. ZIEGFELD, JR.

'08-'09-'10.

BARRY AND WOLFORD

HE- TYCAL- OPICAL- ICLE- ICKERS

In Their Own Comedy Creation,
"IT HAPPENED ON MONDAY."
Booked Solid until July, 1910.
Week March 21, COLONIAL, NEW YORK.
JAMES E. FLUNKETT, Smart Agent.

COLLINS and HAWLEY

Classy, Eccentric Dancers



"D-I-S-C-O-V-E-R-E-D"

Next week, March 21st,
MINER'S BOWERY THEATRE,
With "YANKEE DOODLE GIRLS."

NIP AND TUCK

Now Playing
W. V. M. A. TIME.

VIOLET PEARL

Featured with M. M. Thiese's
"WINE, WOMAN AND SONG."

MARSHALL P. WILDER

ATLANTIC CITY, N. J.
Bell Phone 194.

THAT NIMBLE PAIR

BILLY SHARP AND BEATRICE TUREK

IN A SOUTHERN SPECIALTY

Direction, MAX HART

When answering advertisements kindly mention VARIETY.

THIS WEEK (March 14)

HAMMERSTEIN'S NEW YORK

TORCAT

ASSISTED BY

M'LE FLOR D'ALIZA

PRESENTING THE ONLY TROUPE OF TRAINED GAME ROOSTERS IN THE WORLD.

"Have played TORCAT AND D'ALIZA several times, and they always more than please. They have a decided novelty, and exert every effort to improve their feature attraction. Cannot recommend their act too highly to any manager."

Yours truly,

"Torcat and D'Alisa have a real novelty."—"Daily State Gazette," Trenton, N. J., Dec. 7, 1900.

"Torcat and D'Alisa introduce a genuine novelty."—Trenton "Evening Times," Dec. 7.

"Great novelty and a scream from start to finish."—Spokane "Press," Jan. 6, 1910.

"The honors of the show should be passed over to Torcat and Flor D'Alisa. The act pleased immensely."—Seattle "Daily Times," Jan. 11, 1910.

"Sacramento, Calif., Feb. 20th, 1910.
W. W. ELY, Pantages' Theatre."

1/4 Inch, Across 2 Columns, \$8.50 for 4 Times

1/4 Inch, 1 Column, \$4 for 4 Times 1/4 Inch, In Routes, \$8 for 4 Times

1 Inch, 1 Column, \$7 for 4 Times 1 Inch, In Routes, \$15 for 4 Times

1 Inch, Across 2 Columns, \$12.50 for 4 Times

1 Inch, Across 4 Columns, \$25 for 4 Times

1 1/4 Inch, Across 4 Columns, \$37.50 for 4 Times

3 Inches, Across 4 Columns, \$75 for 4 Times

ADVERTISE

And when you do, ADVERTISE in VARIETY. WHY? Because you are not advertising for fun or to throw money away. ADVERTISING SHOULD DO YOU SOME GOOD. ADVERTISING in VARIETY is a guarantee that your advertisement will be read, just the same as you are reading this. It will be read by managers, agents, your brother and sister artists, in Europe and America, for a well written advertisement is just as newsworthy as anything in the paper.

VARIETY is newsworthy. That's why you read it. And you read it all through certain that you will not run across a lot of junk that should have been thrown in the waste basket. That's why managers and agents read it too. They keep track of what's going on through VARIETY, and don't have to waste time plodding through the mush of other papers.

Everyone is interested in his or her profession. We are, we know that, and you must be if you are intent upon going ahead. When a paper devoted to a profession in a businesslike way presents readable news concerning it, everybody interested is going to read it. That's simple logic.

Advertise for value, and secure value received in VARIETY. It reaches—and it prints all the news all the time.

These illustrations and rates are for Artists only, and no advertisement accepted for less than four times. Copy may be changed weekly if desired. It is desirable for advertisers to make frequent changes in standing advertisements; it attracts additional attention.

EDDIE LEONARD OBJECTS!

It's a well known fact that my "Waw-Waw" style of singing, originated by me and identified with me and my work, is ABSOLUTELY MY OWN! Everybody knows that Everybody refers to it as "Eddie Leonard's."

There's no argument about that. Other artists using the same style of singing and not giving me credit KNOW in their hearts that they are pirates. But their defence is: "Eddie Leonard doesn't care."

Well, Eddie Leonard DOES CARE! Let that be put down as final. If you want to do an imitation of me, say so to your audiences. Don't try to steal applause by using the style as YOUR OWN. That isn't straight or honest.

I am willing to leave the case in the hands of my friends. If you catch another doing it without giving me credit, tell him so. He'll say: "Eddie Leonard doesn't care." Tell him then about seeing this. Say: I DO CARE! Tell him that he is taking away the novelty from my act, and that unless he is willing to give credit, he might as well be known for what he is—A PIRATE!

There are those who have given me credit and this isn't meant for them. Among them are:

THESE PEOPLE ARE ARTISTS—	GERTRUDE HOFFMANN	HOWARD and HOWARD	SAM WILLIAMS (of WILLIAMS and CLIMORE)	} NOT PIRATES
	MONTGOMERY and MOORE	NED DANDY	MURRAY BENNETT	
	BELLE BLANCHE	JIMMY LUCAS		

and several others who are ARTISTS, not PIRATES.

There is also a performer at present playing Orpheum time who announces "IDA" as HIS SONG! Can you tie that? "Ida" was written by Eddie Leonard and Eddie Munson in 1895, and published by J. W. Stern & Co.

EDDIE LEONARD

A few songs I have written: "Sugar Mine," "Land of Cotton," "Big Brown Boo Loo Eyes," "Louisiana Coon and the Moon," "In the Moonlight" and "Ida, Sweet as Apple Cider."

Anybody who writes a song on my style of singing without announcing it is a PIRATE.

Very successful on the Orpheum Circuit.

Many thanks to VARIETY for protecting my style of singing.

THE ONLY ACT OF ITS KIND IN VAUDEVILLE

Scored from the First
The Talented Dramatic Artist

MAY NANNARY

AND CO.

IN THE LABOR PLAY OF THE CENTURY

"THE HAND THAT RULES"

By AL. C. JOY

Dramatic Intensity

Sensational Surprises

Complete Settings

BOOKED SOLID on W. V. M. A. and S.-C. Time.

Address care VARIETY, Chicago



HAVE YOU SEEN THEM CUDDLE?

HORACE

RENE

WRIGHT AND DIETRICH

"THE SOMEWHAT DIFFERENT SINGERS"

in their original and unique interpretation of REMICK'S

"By the Light of the Silvery Moon"

When answering advertisements kindly mention VARIETY.

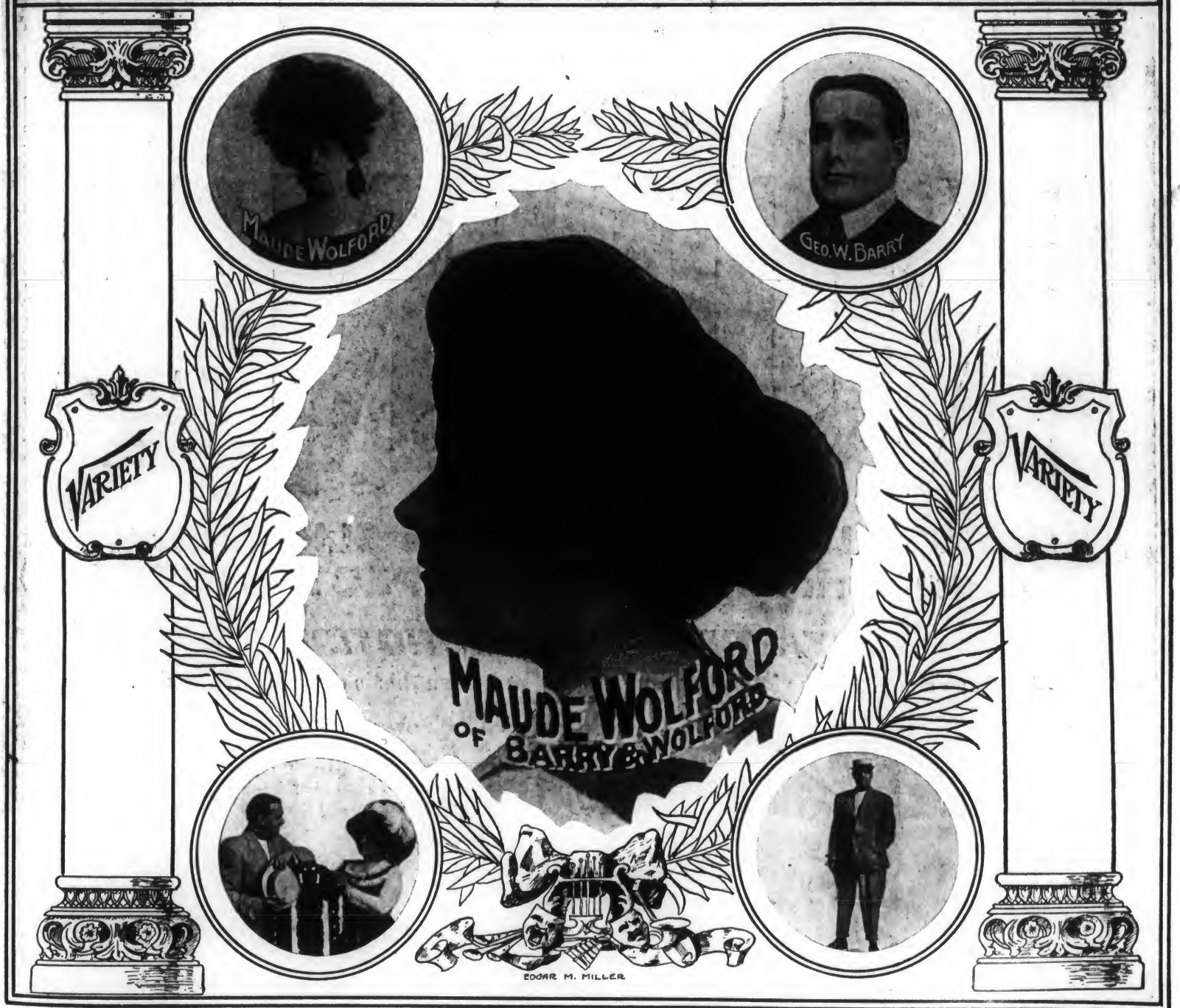
TEN CENTS

VARIETY

VOL. XVIII., NO. 3.

MARCH 26, 1910.

PRICE TEN CENTS.



ANOTHER SENSATION FROM THE WEST

THREE

(WHITE)

KUHNS

ROBERT

PAUL

CHARLES

**OPENED LAST SUNDAY at the ALHAMBRA,
New York and made the EXPECTED HIT**

IMITATORS PLEASE NOTICE!

We have added a bass viol to the act and let it be known this is our original novelty.

After seeing all the "trios," come and look over the best.

NEXT WEEK (March 28) ORPHEUM, BROOKLYN

Direction, PAT CASEY

VARIETY

VOL. XVIII., NO. 3.

MARCH 26, 1910.

PRICE TEN CENTS.

THE GIBBONS CIRCUIT CLAIMED BY BECK-BUTT COMBINATION

**Walter Gibbons Neither Denies nor Affirms. Will
Give the International Circuit Greatly
Added Strength, if True.**

(Special Cable to VARIETY.)

London, March 23.

It is claimed on behalf of the Martin Beck-Alfred Butt combination that the Gibbons Tour is in the new combine.

Walter Gibbons refuses to deny or affirm the claim, and the impression is that there exists ground for it.

Before Martin Beck left for Liverpool last Saturday for New York he stated that the Berlin Music Hall deal was closed, and that there would be built there a hall with a seating capacity of 1,800, in which German capital will be invested. No drinks will be served, and a building license has been secured, he stated.

William Morris, who has been reported after the Gibbons time, is now on the Continent.

MURDOCK ACTIVE IN UNITED.

The connection of John J. Murdock with the United Booking Offices grows more mysterious as time passes, notwithstanding Mr. Murdock's statement as printed in VARIETY last week.

During the past few days Mr. Murdock has been in conversation and dining with middle-western managers who have vaudeville theatres booked through the Orpheum Circuit's headquarters in New York City. While Mr. Murdock is on friendly terms with these managers through his western business association with them, the fact is taken as indicating some move on behalf of the United.

It has been suggested that Mr. Murdock has been talking over "Summer Hippodrome" bookings for the good of the United, the managers having "Hip" interests, but some say that this does not altogether explain.

It seems to be an accepted fact, that Mr. Murdock is quite active in affairs of the United. Within the past week it is reported Murdock has either appointed or secured the appointments of two booking agents in the United's Fair and Park Department.

One or two people have reasoned out that Martin Beck, who returned from Europe yesterday, will eventually force the United to recognize that the peaceful way for the future between the United and Orpheum Circuits is to accede to the Beck desire for an "Orpheum" in New York City. Whether in the meantime the United is planning to gain strength in the west as a bulwark against the Beck proposition, if it arrives, is a mere matter of "dope."

Such theatres of importance as Mr. Murdock might influence through argument will be found to be houses in which both Mr. Beck and the Orpheum Circuit hold stock.

Whether the United officials have estimated Murdock's friendship with Chas. E. Kohl, of Kohl & Castle, Chicago, as an item of value in the future is another guess. The Kohl & Castle firm and theatres are closely aligned with those represented by Beck in the booking department, the same condition prevailing in respect to Beck and the Orpheum having a monied connection with K. & C.

While holding confidential relations with the United heads on all main managerial issues, Mr. Murdock is meanwhile reported to be studying out all other branches of the eastern booking situation.

HE OUGHT TO BE GOOD.

St. Louis, March 23.

McNair Ilgenfritz, a "social lion," pianist and creator of unique fashions (wearing a muff last winter), has announced himself engaged for a vaudeville tour, to open at the Columbia here.

'FRISCO'S BIG "HIP."

San Francisco, March 23.

Ground is being broken at Market and 12th Streets for a mammoth building to be known as the San Francisco Hippodrome. The lot measures 450 by 450, and the auditorium will measure 150 feet by 250 feet, with a seating capacity of 18,000. The building, to be constructed entirely of steel and concrete, will be the largest auditorium in America and exceed even Madison Square Garden. James W. Coffroth, the well-known fight promoter, is engineering the venture.

The feature of the enterprise will be a portable stage fully equipped, and partitions will be dropped from the roof enclosing a space seating 4,000. No supports for the roof will be used, and an unobstructed view may be had from all parts. It is the intention of the promoters to have the building completed by October.

The Mechanics' Institute Fair, which has been held annually in San Francisco for the past forty years, will be the opening feature. The last fair was in 1906. Director Coffroth intends upon this occasion and others of a like nature to secure vaudeville features from the east, "dumb" acts, etc., to perform.

All the big fistic battles of the future and probably circuses will be held within the walls of the Hippodrome. The cost is given at approximately \$1,000,000.

"MME. SHERRY" IN REHEARSAL.

Chicago, March 23.

The Colonial's summer production, "Mme. Sherry," has been in rehearsal for a week, under the supervision of Otto Hauerbach and Karl Hoschna, who have Americanized the French original.

Elizabeth Murray will play the name role, another recruit from vaudeville being Marie Dainton. Lina Abarbanelle, Ignatio Martinetti, William Sellery, Frances Demarest and Jack Gardner are among the other principals.

Edward Temple, for a long time producer at the New York Hippodrome, will manage the stage after the show opens, April 10, at the Colonial, following the Genée engagement which began last Sunday night.

Harry Frazee and Geo. Lederer are partners in the venture, and Lederer will have general supervision of the production.

MARINELLI, INDEPENDENT BOOKER.

(Special Cable to VARIETY.)

London, March 23.

While no agreement has been reached between William Morris and H. B. Marinelli, the international booking agent, it is reported that Marinelli has decided to book independently, either at present or when any agreement now between his office and the United agency shall have expired.

The position taken by the Marinelli agency is doubtlessly the outcome of the recently reported difference between the agent and the United Booking Offices over the engaging of "blacklisted" acts for Europe. Marinelli having reserved the right for himself of booking any act on the "blacklist" outside the country. To this the United objected.

\$2,500 FOR LADY CONSTANCE.

London, March 23.

(Special Cable to VARIETY.)

Percy G. Williams has engaged Lady Constance Richardson to appear in his New York houses commencing next September at a weekly salary of \$2,500. Lady Constance was a draw at the Palace when appearing here.

GIVING UP PARIS OLYMPIA.

(Special Cable to VARIETY.)

London, March 23.

It is announced that H. B. Marinelli will withdraw from the direction of the Olympia, Paris, next year.

HAYMAN GOING TO BERLIN.

(Special Cable to VARIETY.)

Berlin, March 23.

John Hayman, the Paris representative of the Moss-Stoll Tour in England, is to transfer his office to this city.

MAUD ALLAN IN 'FRISCO.

San Francisco, March 23.

Maud Allan, the dancer, will appear for four performances at the Garrick, commencing March 29. One performance will be given at the Greek Amphitheatre, of the University of California, Berkeley.

Miss Allan was not looked for in the city while on tour.

BRANSBY WILLIAMS CANCELS CONTRACT.

Indianapolis, March 23.

Bransby Williams, the English reproducer of the famous characters from Dickens' works, will cancel his engagement on the Morris Circuit, sailing for England, March 30.

Explaining the sudden action, Mr. Williams says: "I secured releases from my English contracts for three weeks to oblige the Morris people, and went to Winnipeg to open the new theatre there. It was promised me that I should re-visit Indianapolis, making a cut in salary the same as every one else. The Morris office now swears that I said I would cut my salary for each week.

"So I am starting for home, losing both time and money rather than submit."

At the Morris office this week Edward L. Bloom, general manager, said regarding the Bransby Williams matter that the office held a letter (in verification of a verbal agreement) from Mr. Williams in which the latter agreed to play three extra weeks beyond his contract at a reduction in salary. Mr. Bloom added that all of Mr. Williams' original time as contracted for had been played at the price contracted for.

THE ORIGINAL "LITTLE EVA."

Boston, March 23.

Mrs. Cordelia MacDonald, the original "Little Eva," is preparing memoirs of her stage life. She lives in Cambridge and is sixty-two years old. She began her stage career at four years and was on the stage until twelve.

Her father was stage manager and doubled as St. Clair in the first presentation of "Uncle Tom's Cabin," which was given at the Museum in Troy, N. H., September, 1852. It ran 100 nights in Troy. Mrs. MacDonald's mother was the original Topsy.

SIGNS AN ENGLISH SINGER.

A cable to the Morris office Wednesday from its London branch said that Cissie Curlette, an English singer on the style of Vesta Victoria, had been signed to open on the Morris Circuit in June, next, probably making her first American appearance on the American Roof.

No one around 42nd Street has ever heard of Cissie, but the cable read rather familiarly, and someone in the offices mentioned it reported the weekly salary at \$1,250. This may have occurred in the translation of the code the Morris office uses.

"NEW CITY THEATRE."

April 18 is said to be the date of the new Sullivan & Kraus theatre on 14th Street will open. Anna Held, in "Miss Innocence," is the rumored first attraction.

The house will be called "The New City Theatre." The work of painting and decorating the front was completed this week and an elaborate electric sign placed in position.

ACTRESS REJOINS SHOW.

Providence, R. I., March 23.

Edith Taliaferro, who has been ill with grippe here ten days, left Monday to re-join the "Rebecca of Sunnybrook Farm" company at New Bedford.

"A SKYLARK" LIGHT.

Atlantic city, March 23.

After a week in Washington "A Skylark" opened Monday for a five nights' run at the Apollo. Henry B. Harris presents the show. The book and lyrics are by William Harris, Jr.; the music by Frank G. Dossert, and Ben Teal staged it.

The piece is given in two acts. The first is a setting on board the S. S. Pegasus, the second, the "Garden of the Gods." It is a beautifully staged and costumed production, and has a bunch of pretty girls and pretty music, but somehow it doesn't hold.

"A Skylark" is billed as a musical comedy. It would be nearer the mark to call it comic opera. The first act, on board ship, ends in a thunder storm in the midst of which Neptune appears and invites the party to visit "The Garden of the Gods," located somewhere in the sky. Here are the various mythological Greek gods who say and sing things commonplace and therefore funny. The bright spots in the show were May DeSousa singing "When Love Is There"; Clarice Vance, singing "And I Believe Him"; "Broadway Lament," by six principals, the good comedy of John Slavin and the speech given by Eddie Garvey on board the ship when he described New York and its vicinity.

The show goes to Baltimore next week. It is said that the cast will be shaken up at the end of the week.

MISS RITCHIE WILL STAY.

Chicago, March 23.

With a \$50,000 damage suit looming around, and peace and harmony almost restored in "The Girl in the Taxi" Company, it has been decided to retain Adela Ritchie in that show even with Carter De Haven still there.

Miss Ritchie started her damage suit against De Haven, but it will probably be withdrawn if Miss Ritchie sticks to the show. She will probably do that—until there is another row.

AUSTRALIAN BOOKINGS BEFUDDLED.

San Francisco, March 23.

A cable was received today from Australia just in time to prevent several acts sailing for that country.

The cable said that contracts made through Percy Denton, now in this city, for Australian houses, had proven unsatisfactory and everything was off for the present.

\$2,000 WHALE BURNED UP.

Boston, March 23.

Fire at the Argyle livery stable at Winthrop destroyed the body of a baby whale which was owned by Charles Benison and valued at \$2,000. The whale was exhibited here last summer and at Brockton Fair. It was caught off Provincetown last August.

"A PROMINENT GERMAN COMEDIAN?"

Chicago, March 23.

Harry Frazee has arranged to produce "The Cheater," a farce adapted from the German by Louis Mann, possibly at the Illinois, this spring. Mr. Mann will direct the production, and negotiations are under way for the services of a prominent German comedian (not Mann) to head the cast.

ARTIST ORDERED DEPORTED.

The act of the Lafailles will appear with the Barnum-Bailey show this summer, though the head of the foreign turn, held at Ellis Island last week upon arriving at New York, has been ordered deported.

The three remaining women in the turn are sufficient to give it, John Ringling declares, and he has accepted the number without Lafaille.

The order for deportation was delivered on the ground that Lafaille had been in some sort of trouble on the other side which conflicted with the American Immigration Laws.

NOT "AWAKE" ENOUGH.

The story is that after the Monday matinee at the Fifth Avenue, E. F. Albee, general manager for Keith & Proctor, hopped on the stage.

"You are not playing this sketch according to the rules of the game," Mr. Albee is alleged to have said to Margaret Moffatt, the star of "Awake at the Switch."

"I guess I know how to play it," retorted Miss Moffatt, according to the yarn. "Haven't I played it long enough to know how?"

"Ah!" exclaimed Albee, feeling that his cue had been slipped over. "That is it. You have played it so long that you now sing it instead of talking."

"Oh, indeed, is that so, Mrs. Casey?" replied Margaret, a mile or so up in the air. "They say you are the grand old man at booking 'em in, Mr. Albee, but permit me to mention that this sketch and myself are on speaking terms, and we put it over right."

"Cloed," said the general manager, as he beat it from the storm zone.

On Tuesday Miss Moffatt is reported to have called upon Mr. Albee at his suite in the United Booking Offices, collecting the matter of salary that the Fifth Avenue "house manager" (McCune, by name, it is said), neglected to hide away in Miss Moffatt's baggage as she departed.

In Miss Moffatt's place Isabel Evesson appeared on Tuesday.

MAY CATCH "RACHEL GOLDSTEIN."

"Rachel Goldstein," in the person of Louise Beaton, was to have opened at the American, New York, on April 11. Miss Beaton's debut has been postponed without date, the condensed version of the Al H. Woods melodrama which Miss Beaton (Mrs. Woods) formerly starred in, having been pronounced not ready for an early vaudeville presentation.

GOING IN FOR FRENCH FARCES.

French farces, with songs and music, will be the groundwork of several productions, perhaps, next season to be launched by the Mittenhal Brothers, who have been very successful during the season past with "The Soul Kiss," having organized a "No. 2" company.

ELKS' HOME DEDICATED.

Boston, March 23.

The new \$300,000 home of Boston Lodge of Elks, No. 10, on Somerset street, was dedicated March 20, with most impressive ceremonies.

SUES FELIX ISMAN.

The long-expected suit against Felix Isman for the collection of the \$250,000 penalty provided for in the "settlement" agreement between the United Booking Offices and Klaw & Erlanger's "Advanced Vaudeville" sprang into life last Saturday when Maurice Goodman, attorney for the United, served upon Isman the papers he had prepared in the action, brought in the name of Percy G. Williams, to whom the claim was assigned.

Edward E. Pidgeon, of the Orpheum Circuit's press staff, sent out the story. Mr. Pidgeon's announcement of the case told of the \$250,000 in cash which the United States Amusement Co. (K. & E.'s "Advanced Vaudeville" concern) received. The final payment of \$150,000 having been passed over on Feb. 3, '08. Together with the cash payments, the managers of the United Booking Offices and Western Vaudeville Managers' Association agreed to take over all outstanding "K. & E." vaudeville contracts at that time.

The penalty of \$250,000 was incorporated in the settlement agreement as liquidated damages should any of the "Advanced Vaudeville" people signing the agreement engage in vaudeville directly or indirectly within ten years from the date.

This, it is alleged, Isman has done, through "guaranteeing rentals, performers' salaries, financed, invested in and lent money to" William Morris, Inc., and "lent and procured others to lend their credit and money to obtain theatres and leases, and for the purpose of luring vaudeville performers under contract to the U. B. O. and the W. V. M. A. to play for William Morris, Inc."

The quoted words are in the language of Pidgeon's announcement which further states that Isman "has disregarded his obligations by directing the business policy of other rival vaudeville enterprises."

The other "rival vaudeville enterprises" may refer to the Isman-Lubin concern (Moving Picture Co. of America), which controls a circuit of combination theatres.

Among the other signers to the "settlement agreement" along with Isman were the Shuberts, Jos. L. Rhinock, George B. Cox, Al Hayman, Samuel F. Nixon-Nirdlinger, besides Klaw & Erlanger.

Messrs. Shuberts, Rhinock and Cox are now reported to be interested in the Loew's Enterprises, Inc.

When the settlement was made, Klaw & Erlanger had under contract ninety-seven acts to appear for the first time during the following December, with no theatres available to take care of the lot, along with those under current agreement with them.

The "Advanced Vaudeville" side knew this, but it was a matter that rumor said at the time no one in the United Booking offices was aware of, though many printed reports leading up to these large bookings by K. & E. for December had been made.

It was also common report after the "settlement" that had the opposite side to Klaw & Erlanger known of this over-booking, there would have been no settlement, for it has often been maintained that had the settlement not been made so early, the "Advanced Vaudeville" corporation might have paid "the east and the west" instead to take the booking off its hands.

Of the \$250,000 paid over to the U. S. Amusement Co., levy was made upon the several managers booking through each office (east and west) for a pro rata share.

THE ARTISTS' ASSOCIATIONS AGREE ON DEVEAUX'S BILL

Sam Gompers, Labor Leader, Brings Artists' Factions Together. Sharp Tilt at Albany Hearing.

Albany, N. Y., March 23.

The situation regarding agency bills is badly muddled. George A. Voss opened things at the committee's public hearing today with a surprise when he announced that the White Rats and Actors' Union had held a conference yesterday, deciding to withdraw the Rats' bill and make some amendments in the Actors' Union bill. These amendments would be tendered the committee later, he said.

One member of the committee said he couldn't see any sense of proceeding with the hearing if the artists didn't know how they stood and for a while it looked like a postponement, but Chairman Geo. Green directed the committee to go on with the hearing, allowing each side thirty minutes. Nevertheless the hearing lasted over three hours.

Maurice Goodman, representing the United Booking Offices, declared the bill interfered with the freedom of contract and asked the committee why should the senate give so much attention to the vaudeville artist, who is among the best paid men in the country. To prove this assertion he quoted the increase in several artists' salaries during the last few years. The Great Lester's salary was mentioned. Harry Mountford declared it was wrong, finally suggesting that he (Mr. Goodman) submit to the committee one of Lester's contracts showing the exact amount.

Much discussion about the artists' business ability took place, Tim Cronin making a long speech on the subject.

The real surprise came when Mrs. Beaumont Packard, president of a dramatic agents' society, declared the bill would mean death to every dramatic agent, pointing out it was impossible for a dramatic agent to do business in keeping with Section 183 of the Rats' bill and Section 174 of the Actors' Union bill. She presented the committee with a statement signed by over a thousand persons declaring that the dramatic and vaudeville agencies are two different businesses. Inasmuch as this bill is designed for vaudeville people she pleaded for an amendment to cover dramatic agencies, who cannot possibly live up to the contract section since they cannot tell where companies are going. She also pleaded for an amendment to the clause calling for a bigger bond.

Assemblyman Green told a VARIETY representative after the meeting that the amendment would probably go, as the dramatic agents' position was clearly defined in Mrs. Packard's speech. She asked for legislative protection, declaring she was no suffragette.

Mountford was repeatedly interrupted by Mrs. Packard and Lawyer Goodman, the latter telling Mountford he was making misstatements. Mountford said Jules Ruby was an employe of the United, but took five per cent. commission occasionally for himself. Goodman said Ruby was not an employe and accused

Mountford of trying to mislead the committee.

When it came Dennis O'Brien's turn to speak only three of the committee men were left. It looks as though the Union and Rats had fixed up their differences as far as this legislative business is concerned; also that the bill will go through safely, but several amendments and changes will be made, particularly the one referring to dramatic agents.

The committee will report next week. Several Labor Federation officers pleaded for the bill.

In the booklet gotten up by the United and sent to legislators, there are comparative tables showing the increase of salaries within a few years past (from 1905) and also the total cost of bills (itemized) in several United theatres booked by the agency.

In another chapter it says "that the artist does not actually pay the commission, but that the manager or owner of the theatre is the one."

William Morris is claimed in the booklet to conduct one of the largest booking agencies in the State, and there are other agencies mentioned.

Speaking of "The charge that we split commissions with the outside agent" the booklet says: "We frankly admit that we have within the last two years exacted of outside agents a certain part of the fees which they receive. We have no excuse to offer, and are ready to defend our position." Further on, after mentioning use of office, stationery, etc., by agents, the paragraph reads: "If it is right that the performer should pay us a commission, why isn't it just as equitable that the agent who makes his living through us should also pay something to us in return?"

The booklet addressed to "the Legislature of the State of New York," and containing twenty-one reading pages, minus the salary tables, is signed "United Booking Office of America, By F. F. Proctor, Vice-President."

Any daily newspaper procuring a copy would most likely print the table of salaries in the book.

The Assembly Committee hearing on Wednesday stirred up much discussion over the "agency bills." The United Booking Offices, through its attorney, sent to legislators, personally, a printed circular and brief, going into the general demerits of the bills, and the alleged unconstitutionality of both measures.

In connection with this literature, the United circulated a petition on Tuesday among the agents booking through it, protesting against the bills, among other matter claiming that each agent received five per cent. for his services.

It is reported that at the first request, one agent in the Long Acre Building declined to sign the petition when "the big whip" was applied, and his signature resulted.

AGENT WINS COMMISSION CASE.

Boston, March 23.

Judgment was rendered Tuesday in the full amount in the suit brought for commissions by B. A. Myers against the Exposition Four.

Testimony was to the effect that Myers secured contracts for the act for 25 weeks on the Morris Circuit at an advance over their previous salary on other circuits. The manager of the act inserted several clauses in the agreements, but refused to sign them unless they were permitted to take them out of Myers' office. This they were forbidden to do. They accordingly refused to sign.

The court ruled that Mr. Myers had accomplished all that could be demanded of him in securing the contracts for the act, and declared that he had earned his commission as soon as the contracts were delivered to the act.

This case, then pending, was prominently quoted by those seeking to put through legislation against meane proceedings in the Massachusetts legislature. The plaintiff was represented by Jacobs & Jacobs, Boston, attorneys.

"NEMO" EXTRACTS.

M. S. Bentham, the agent vaudeville extractor, has already started his musical comedy apparatus for the removal of features from the legitimate to vaudeville in operation.

So far the extractor has caught on to Harry Kelly and Madeleine Marshall from the "Little Nemo" show, which will close its season this Saturday at the Grand Opera House, New York. Mr. Kelly and Mr. Marshall will go to Scranton, Pa., for the "try-out."

The star of "Little Nemo," Master Gabriel, has agreed with Mr. Bentham to appear in vaudeville, probably next season, with a new sketch, named "Little Tommy Tucker." Al Lamar will be "Gabe's" manager, as usual.

There is some talk of Joe Cawthorne taking the route for a brief time, as well, though there is nothing settled.

GOODWIN SETS A FIGURE.

Three thousand dollars is the figure at last set by Nat Goodwin upon his services for vaudeville. He is willing to appear in "Lend Me Five Shillings" for that sum.

William L. Lykens has received a telegram from the player with the above particulars in it. It's the first time Goodwin has placed himself on record regarding a vaudeville salary, though often negotiating through agents in the past.

SHERIDAN IN "THE DERELICT."

An announcement has been sent out that Frank Sheridan, who created "Captain Williams" in "Paid in Full," is to appear in vaudeville in "The Derelict," "an episode of the Gay White Way." There will be seven people in the cast.

GILFOIL, SUMMER STAR.

A star during the hot weather only, according to a press announcement, will be Harry Gilfoil, now in the support of Blanche Ring in "The Circus Girl." Gilfoil will bloom forth at the head of "A Bunch of Blue Ribbon," a posthumous play by the late Charles Hoyt.

The manager or producer of the forthcoming production has not been mentioned.

"DANCING ON BROADWAY."

There is dancing on Broadway every evening at kid McCoy's rathskeller beneath the Hotel Normandie, Broadway and 88th Street. Mr. McCoy's place is the only one to have the distinction of permitting "stepping" outside the theatres in the Street of Light, Lobster and Liquor.

Beneath the newly renovated hostelry McCoy has arranged the star rathskeller of New York, with the make-believes of Chicago not even entering. There are booths, restaurant, bar and the dance hall, a large room under the centre of the hotel office, where dancing is indulged in from 9 until 1 a. m.

"The Kid" has some place, and it is making the proprietors of one, two or three all-night resorts on the side streets near by very nervous to figure how to stand "McCoy's" off.

DIVE FROM GARDEN'S TOP.

Harry Six, the high diver, has been engaged by the American Hippodrome Co. to appear for ten weeks at the Madison Square Garden this summer as a feature attraction of the "Summer Flip" show to be played there. Mr. Six will dive from the dome of the roof.

Six, who lately returned from a seven months' tour of South America, will return there this fall for another engagement. He expects to add ten female swimmers to his act, and will also take along several other turns.

ALL-STAR BENEFIT SUNDAY.

The Harry Levey-John J. Riesler all-star benefit for the aid of the Temple Beth Israel is to happen next Sunday evening (Easter) at the New York Theatre.

Mr. Riesler will direct the affair, having the assistance of Arthur Klein on the stage. Announcement of the acts to appear will be made by Joe Humphreys.

The prices are to be from fifty cents upward. Up to Monday twenty-seven acts had volunteered, including some of the best-known stars, in and out of vaudeville.

'ANOTHER RESTAURANT SHOW.

Another production advertising a restaurant will be made by Tom W. Ryley in a couple of weeks or so when his show will blossom forth under a title of "The Girl From Jack's," or something akin.

Many bids have been placed for vaudeville people to drop in the cast. It is said Sam Collins has signed. Montgomery and Moore and Joe Welch have been approached.

A CROWD OF HINDOOS.

At the American, Newark, April 4 a collection of Hindoos will "try out" an act for the Morris Circuit. There are fourteen Far Easterners in the group, and they will do many things on the stage, chiefly dancing.

THREE THEATRES ANNOUNCED.

Announcements of plans for the building of three theatres have been made as follows: Newark, a \$10,000 building at 738 Broad Street, theatre and business building; Brooklyn, the Lyric at Broadway and Monroe Street; Jersey City, vaudeville theatre at Monticello and Communipaw Avenue, cost \$80,000.

EASTERNERS ON THE OCEAN.

Yesterday (Thursday) L. Lawrence Weber, J. Herbert Mack and Harry Bryant were to set sail on the ocean with a southern point as the destination, for rest and recreation, it is said. It will be about two weeks before the men of the Eastern Burlesque Wheel return.

While the trip is for pleasure in part, there are suspicions that while away there will be plans laid and made for next season on the Wheel.

The gradual shifting over of shows, several having been reported, to producers apparently for the general betterment of the Eastern attractions is occasioning much speculation as to what is being attempted by the Columbia Amusement Co., whether through a set policy to be followed, or on the theory of the best for all.

The pessimists are claiming that the Eastern folk are rushing matters too fast; that the sudden entrance into "big shows" by a majority of the Wheel's producers may in the end force desirable managers out of the Columbia Company and into the camp of the opposition (Western Wheel).

No one doubts the oft repeated statement that the Western Wheel has been soliciting several eastern managers to flop over to them sometime. On the other side of the argument there are one or two Western Wheel producers who have received offers from the Eastern people, it is said.

One or two foolish "pipes" about burlesque, lately spread, did not even serve to cause any talk, but there is an underground current of belief that something is going to happen on the Wheels, of considerable importance. What it may be is yet to make itself known, and from this the argument may be made that whatever plans are in the prospective are now either maturing or under deliberation.

Contrary to the usual end of the season gossip, there has been no stories of any agreement between the opposition burlesque sides for the coming season.

The gathering together of acts and material for next season's shows is well under way. Weber & Rush stated this week that Tom Gillen had been placed under contract for "The Bon Tons" on its next tour, while the same firm placed through B. Obermayer, a contract for the Musical Gordon Highlanders, a foreign turn lately appearing in New York for the first time. The Scotchmen will go on tour with "The Parisian Widows," first probably playing an engagement over the Sullivan-Considine Circuit for the summer season.

BURLESQUE SURE FOR PORTLAND.

Portland, Oreg., March 23.

Ollie Mack is here and burlesque at the Portland is assured. Mack brought on a few principals with him. The Portland is a Shubert house. The first attraction will be the famous Harry Morris' piece, "A Night on Broadway."

ABANDONS BURLESQUE.

Winnipeg, March 23.

The Grand Theatre quit burlesque Saturday night. Its future is unknown.

Announcement is made that the Shuberts contemplate building here.

BEST SHOW FOR RUN.

June 6 will be the last week of the regular season at the new Columbia, New York. For the summer instead of the stock company suggested, the Eastern Wheel attraction, considered the best which has played the Columbia since that house opened, will be selected to go in there for a summer run, under a special percentage arrangement.

The officers of the Columbia Amusement Co. consider the success of the new theatre assured, and there is not the least talk of any change of policy in the future. Next season all Eastern Wheel shows will have their first New York week at the Broadway house.

At present a rather odd style of "barring" against the vaudeville acts playing at the Columbia by the United Booking Offices has been adopted. During the week, when "extra attractions" booked through the United are played in conjunction with the traveling burlesque show in the house at the time, there is no restriction placed by the booking office. On Sundays, however, when an all-vaudeville bill is given, the United declares "blacklisted" any act appearing in the house, and has refused permission to acts to appear there on the seventh day though giving a free clearance for the other six.

FENNESSEY OUT OF HOSPITAL.

Cincinnati, March 23.

Col. James E. Fennessey, who went to Christ's Hospital Jan. 29 suffering from bruises following a fall in the gymnasium, was able to leave that institution late last week and return to his home. An operation was performed upon him shortly after he reached the hospital and later a relapse prolonged his stay there. It is likely Col. Fennessey will be able to visit his offices late this week.

DIVORCE MATTERS.

Chicago, March 23.

Bert Davis, of Davis and Cooper, has entered suit for divorce from his wife, a non-professional. Similar action has been taken in Circuit Court by John Dove, of Dove and Lee, against Minnie Dove. Both actions will be tried at an early date.

HOT BURLESQUE OPPOSITION.

Detroit, Mich., March 23.

The hottest campaign ever known in local burlesque was carried on here last week when "The Lady Buccaneers" (Western) and "The Follies of New York" were being advertised for this week. Every conceivable sort of paper and street advertising device was employed, and the city was swamped in burlesque posters.

It is settled that the Avenue (Western) will play summer stock burlesque for a season of nine weeks, commencing at the close of the regular tour. Three companies will be formed, each remaining three weeks in Cleveland, Buffalo and Detroit.

MAY GO WITH HIS SHOW.

It would not surprise some people if Cliff Gordon made up his mind to travel with one of the shows to be under the direction of his firm, Gordon & North, for next season. Cliff is thinking about it, it is said.

Bobby North, the other partner, will appear for the summer in the new Ziegfeld revue on the New York Roof.

JOE WELCH IN THE GOTHAM.

The Gotham is not a forthcoming show. It is one of New York's best hotels. Wednesday Joe Welch registered there as a guest, and immediately sent out an advertisement to the daily papers for 200 Italians to apply to him yesterday morning at the Gotham's address (Fifth Avenue and 55th Street) for jobs as supers in "Ellis Island" which Welch produces at the American next Monday. The advertisement read that those Italians lately landed would be given the preference.

For a "plant" it looked pretty good. Mr. Welch applied at the St. Regis, but they must have guessed something there, as no room was vacant. So the Hebrew comedian with the Italian sketch crossed the street to The Gotham. (It was claimed that Welch would sleep in the Gotham Wednesday night).

OUR BEST LITTLE FENCER.

Looking for agents and managers while an actor, and dodging actors as an agent has taught Edgar Allen something about fencing, until Edgar is the one best bet with the foils.

To prove it some one has posted \$500 for Edgar to fence with Geo. Metchen, a naval officer, who won the championship trophy at the New York Fencers' Club contest recently, Edgar having held the trophy previously for the club.

An orchestra seat while "watching acts" is a poor training ground, so Mr. Allen permitted himself to run out of condition. On Monday, though, he starts for Lakewood, and will cut down a few pine trees during the next three or four weeks. When, according to the stipulations of the forthcoming bout, Edgar shall say that he is again in condition, the fencing will come off.

It's the first time Edgar was ever suspected of anything athletic, though he did follow James J. Corbett—in a sketch once or twice.

RECOVERED DIAMOND LAVALIER.

Kansas City, March 23.

Yesterday around two o'clock Lily Lena, featuring the Orpheum bill this week, left its manager, Martin Lehman, for a little lunch at the Baltimore Hotel. When reaching there Miss Lena missed an \$800 diamond lavalier.

Returning to the theatre highly excited the English star was informed by an armless and legless chewing gum vendor in front of the house that he had seen a couple pick up something from the street. Carrying the peddler into the theatre, he identified a man and woman in the orchestra, whereupon the \$800 bit of jewelry was returned.

The vendor received a reward of ten dollars. He told Miss Lena that had he been better equipped physically, she would have lost her neck piece forever.

INTERNATIONAL AVIATION MEET.

Boston, March 23.

There may be a grand international aviation meet here next June, like those at Rheims and Los Angeles. Roy Knabenshue, representing the Wright Brothers, has been here conferring with officers of the Aero Club of New England regarding using Readville race track as an aviation field. Such a meet, they say, would draw 200,000 people.

PRES. BELL AT PRESS CLUB.

William H. Taft, the president of these United States, bumped into town on Tuesday guarded by a horde of secret service men, all wearing rain coats in accordance with the official storm signals hung out by the Weather Bureau, one of the branches of government under the Taft control.

It didn't rain, but the Pres had a good time, especially at the Press Club, where he spoke for five minutes, behaving all the while just like a regular person, even with the Secret fellows standing on their toes looking out for dangerous microbes in the atmosphere, the only thing in New York Pres Bill need be afraid of.

At the Press Club the Secret Service gave value for the full year's appropriation for the Bureau. A few "service men" informed the committee on which peg the President's hat should be hung. Another corps saw that no one entered the elevator while Pres was riding up or down; the third section notified the Press Club that the President must not go above a certain story, while the fourth crowd of Washington Presidential protectors watched the rest of the crew work.

After Mr. Taft grows accustomed to his job of guiding these U. S.'s, a few of the secret service mob may be put to work.

Sam Scribner had a table at the Taft banquet. It was called the "Hail Columbia corner." Eastern Wheel managers were present as Mr. Scribner's guests.

INNOCENT COUPLE ARRESTED.

Denver, March 23.

Charles H. and Mrs. Martinez, who have a novelty musical act in vaudeville, stopped here a few days ago on their way east. They visited Chinatown and went into one of the quarter shops in search of Oriental instruments for their act. Immediately they were pounced upon by an over officious policeman and taken to the station house. The policeman said they were opium fiends, advancing as his proof that such was the case that Mr. Martinez looked like one.

Chief Armstrong intervened just as they were about to be committed and being convinced that a mistake had been made set the pair at liberty. They consulted a lawyer with a view to bringing a suit against the city. *

ROOF "GIRL ACT" OF 24.

Following the opening of Bessie McCoy ("The Yama Yama Girl") with a few mindens behind her at the American, New York, April 4, the Morris Circuit expects to present Miss McCoy as the leader of a "girl act" numbering twenty-four on the American Roof this summer.

In the theatres Miss McCoy will remain a few weeks, giving among other bits of entertainment the "Yama Yama."

STRANDED IN HOBOKEN.

Twenty-four people, composing King's Women's Orchestra, were wandering about Hoboken last Saturday night without their salary. In the party were eighteen women and six men. The orchestra was directed by Edward H. King, and had played "small time" in and around New York, winding up at the Empire, Hoboken, when the salary for the week failed to show. No one seems to know where Mr. King is just now.

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The Arcade, Toledo, has resumed its
smaller vaudeville policy.

Jeannette Lowrie opens at Poli's Meri-
den, Conn., next Monday.

A new T. M. A. lodge was installed at
Knoxville, Tenn., March 13.

The American (New York) Roof will
open the first week in June.

Toots Paka and her Hawaiian dancers
are with the Montgomery and Stone show.

Trixie Friganza, now in "The American
Idea," is contemplating a "flyer" in vaude-
ville.

Sidney Wilmer, of Wilmer & Vincent,
recently returned from a trip around the
world.

Violet MacMillan, a recruit from musi-
cal comedy, opens at Winnipeg (Morris)
March 28.

Ida Emerson and Harry Hills have a
playlet for vaudeville. The couple are
now in burlesque.

There have been several injunctions
lately about the song "Clap Hands." It's
an "audience song."

The Shuberts announce that Marie

Dressler and "Tillie's Nightmare" are soon
coming to New York.

Harry Dull, former manager of "The
Wolf," is now in charge of Marcus Loew's
New Rochelle theatre.

Coccia and Amato will leave Irwin's "Big
Show" April 2 and enter vaudeville in a
big pantomimic production.

It is pretty certain that Charles J.
Ross has signed with Lew Fields for the
latter's summer production.

Lew Dockstader opens next Monday at
Young's Pier, Atlantic City, in a new
monolog by James Madison.

Mary Anne Brown returned to vaude-
ville this week, at Dockstader's, Wilming-
ton. It's Bill Lyken's doings.

A "No. 2" edition of Burleigh's "Balloon
Girl" has been booked by B. A. Myers on
the Sullivan-Considine Circuit.

Jolly, Wild and Co., and Rosaire and
Doretta were two acts out of the Alham-
bra bill Monday through illness.

Maurice Frank, of the Weber & Allen
agency, who has been ill for several weeks,
returned to the office last Monday.

Victor Leavitt and Harold Cox will place
acts for "Dreamland," Coney Island, this
summer, through the I. B. A. offices.

Ralf Rafaely, the cartoonist, opened on
the Sullivan-Considine circuit March 21 at
Winnipeg, placed by Louis Spielman.

Kelly and Ashby are due to arrive on
the Philadelphia from England, opening
Monday at the American, New York.

The Zanettos, now in this country, are
booked to open at the London Pavilion
May 16 for a two months' engagement.

A big foreign act has been booked for
the Morris time next season. The par-
ticulars are a secret in the Morris office.

Flavia Arcaro, billed as "Late with
"The Chocolate Soldier," is one of the
soloists at the Harlem Casino this week.

Harry Breen has been engaged for the
new Revue on the New York Roof. He
holds a year's contract from Klaw &
Erlanger.

Lena Bruce, formerly of Bruce and Dag-
neau, is now with Edith Gibbons, having
dissolved partnership some time ago with
Miss Dagneau.

Arthur Klein's production act "The
Barn Dance," will play Waterbury next
week for its "showing." Ellen Tate will
be a principal.

Jack Hazzard, with the Fritz Scheff
show this season, will play the month of
May in vaudeville under the direction of
M. S. Bentham.

Rooney and Bent are routed to play two
consecutive weeks in Syracuse next season,
opening Nov. 14. It is the first incident
of the kind—for Syracuse.

Denial is made that "In Panama" is to
close soon. The manager declares that
the musical comedy is booked up to May
15 and may play even longer.

"Happy" Fanny Fields, who has made
a short visit in New York, returns to Eng-
land tomorrow (Saturday). Miss Fields
is booked abroad until 1914.

An act which played in England called
"The Hold Up" will shortly play around
New York. William S. Hart, who is a
legitimate actor, will be in it.

The new Jefferson, Roanoke, Va., opens
on Monday under the management of Isa-
dor Schwartz and with bookings by Nor-
man Jefferies of Philadelphia.

Troja opens at Mt. Vernon for the
first half of next week, "showing" a
singing turn only. It is several years
since she appeared in New York.

Al Fields (Fields and Lewis) remained
over in Chicago this week, opening March
28 at the Orpheum, Cincinnati, instead of
last Monday, as billed. A cold interfered.

After a life of forty years, the curtain
of the Academy of Music, Montreal, was
rung down for the last time March 19.
A business block will replace the theatre.

Walter Rosenberg has turned over the
booking of the vaudeville act playing in
his Savoy and New York Roof to Joe
Woods. Formerly Walter did his own
booking.

"The Merry Maidens" last week set a
new mark for receipts at Kansas City
with the Nelson-Wolgast fight pictures as
extra attraction. The week's total figured
out \$6,412.

The Three White Kuhns, Bird Millman
and Goff ("Chicken") Phillips have been
placed by Pat Casey to go over the Or-
pheum Circuit, the three acts opening in
September.

"Les Carneval De Roses" opened last
week at Dockstader's, Wilmington. The
star of the French pantomime production
is Mlle. Le Gai, formerly of the Opera
Comique, Paris.

Kate Condon is playing an exclusive
Majestic, Chicago, week in vaudeville, and
leaves Saturday night for New York to
go into rehearsals of Lew Fields' newest
summer show, "The Summer Widowers."

Tom Hodgeman, who managed the
Gayety, Kansas City until recently, took
the management of "Miss Patay" at the
Chicago Opera House last Monday, and
will continue for the road tour which
starts March 29.

Phillip Traub, one of the youngsters
who took part in the juvenile perform-
ance of "Alias, Jimmie Valentine" at Wal-
lack's last week, was immediately after-
ward engaged by Al H. Wood for "The
Girl with the Whooping Cough."

Aimie Minister, the ingenue of the Fred
Karno Company, is dangerously ill with
blood poisoning, the result of a small

splinter in her finger. The doctors have
found it necessary to operate twice and
she has been out of the company a week.

Clayton White and Marie Stuart sepa-
rated after last week's engagement at
Hammerstein's. Mr. White is to join a
production. Miss Stuart's plans have not
been given out. They have been a vaude-
ville firm for ten years, last playing
"Cherie."

Louis Pincus' slight attack of pleurisy
last week has taken a serious turn, suf-
ficient at least for the physicians to order
Mr. Pincus out of the city for a rest. In
his absence Jessie Wroe, Mr. Pincus' pri-
vate secretary, will attend to the routine
matters of the office.

George Spink and Katherine Nelson in-
tend playing only until Miss Nelson's sis-
ter, Elizabeth, recovers from her illness,
when the two young women will resume
their vaudeville engagements. At that
time Mr. Spink will retire from the stage
to engage in producing.

Last week, while at the Majestic, Den-
ver, Edwidge Kelton, the two-and-one-
half-year-old son of Mr. and Mrs. Kelton
(Three Keltons) died. The interment was
in Denver. The bereaved parents played
through the week in order not to dis-
appoint the management.

Billy Carney, formerly of Carney and
Wagner, has given up the stage for a
livery business in Springfield, Mass. The
Springfield natives in New York say that
Carney got in the livery business cheap.
His first order was for \$50 worth of
horses, and he received three.

Interest has been aroused during the
past week in the popularity contest for
the automobile offered by Willa Holt
Wakefield as a prize to the possessor of
the largest number of votes registered by
the Plaza audiences during her two weeks'
stay at that theatre, commencing next
Monday.

It was "Consul, Jr.," not "Consul" (the
"Morris monk") which died in Dallas,
Tex., last week. "Consul" is under the
management of B. A. Myers. The dead
"monk" never appeared in the east. "Con-
sul" is engaged to play the Mozart Cir-
cuit, and some middle western time at a
salary approaching close to \$1,000 weekly.

F. Ziegfeld, Jr., has gotten out an en-
graved announcement card stating Anna
Held in "Miss Innocence" played to \$21-
204.75 at the Olympic, St. Louis, week
Feb. 6; also that Miss Held drew in
\$80,000 in six weeks at Chicago. For con-
firmation Ziegfeld suggests asking Harry
B. Smith, who receives the royalty for the
piece.

Henry W. Savage intends reviving "The
Gay Hussars," opening the show in Chi-
cago. The principal feminine role will be
revamped for a man, and Mr. Savage is
on a hunt for a German or Hebrew
comedian to play the character of the
Lieutenant Bobby North originated. When
that has all happened, Mr. Savage will
take his annual trip to Europe, to see a
couple of plays over there he has heard
about.

"COPY ACTS" NOT ALLOWED ON LOEW'S SMALL TIME

**General Booking Manager Speaks Plainly Against It.
Former Stair & Havlin Houses Acquired by Circuit to Be Closed for Repairs. Officers of New \$1,500,000 Corporation.**

Jos. M. Schenck, general booking manager for Loew's Consolidated Enterprises, Inc., the leader among the "small time" circuits, made a sweeping statement this week on the subject of "copy acts." If the example set by Mr. Schenck is followed by the many other circuits operating the smaller vaudeville houses, a disturbing factor to recognized artists, and acts will have been eliminated from the variety branch.

It was also announced at the Loew offices that the recent Stair & Havlin theatres taken over by the circuit will be shortly closed for repairs, either found necessary by the management or made obligatory by building and fire departments. These houses are the Globe, Chicago; Heuck's, Cincinnati; Cleveland, Cleveland, and Empire, Pittsburg. The Globe may stop the Loew "pop" policy this Saturday. The week of March 28 is the official date set for the closing of all mentioned. The Baker, Rochester, through the conditions of the lease will remain open. All the S. & H. theatres will be reopened with the fall season, taking on the same variety entertainment, furnished by the Loew agency.

In addition there will be Loew houses or theatres for next season in Columbus, O., and Erie, Pa., while Danville, Urbana, Springfield and Bloomington in the middle west have been practically settled upon.

The officers of the new corporation, known as Loew's Consolidated Enterprises, capitalized at \$1,500,000, are Marcus Loew, president; Jos. L. Rhinock, vice-president; A. Zukor, treasurer; N. M. Schenck, secretary; David Bernstein, general manager; Jos. M. Schenck, general booking manager.

The active officers of the corporation are prohibited from engaging in private theatrical enterprises connected with vaudeville, and all properties operated formerly by the Loew people under different corporate titles or which may hereafter come into the Loew control will be taken in the name of the new formation.

A. Zukor, the treasurer, who appears to be prominent in the Loew company, though unknown to vaudeville, is said to be interested with William A. Brady in several show ventures. David Bernstein, the general manager, has been associated with the Loew people for a long time. The position of general manager was created to relieve Jos. M. Schenck, the general booking agent from responsibilities which would interfere with the attention necessary to bookings.

When asked by a VARIETY representative his stand on the playing of "copy acts" on the smaller time, Mr. Schenck replied: "I am positively opposed to it, and appreciate thoroughly what it means to every one concerned. The Loew houses never play a 'copy' if advance information is furnished. When we discover that a

'copy' has gotten on our time, we close the turn just as quickly as our contract will allow us to do so. In two instances we had given out contracts for one week only to acts which we learned were 'copies,' and refused to play them further.

"There need be no worry by acts over our attitude. We are opposed to 'copies' on every ground and principle. A 'copy' is bad for every one, and I hope all the 'small time' will realize this as we do."

"'Copy acts.' on the 'small time,' have been a source of much worry to the standard acts on the 'big time.' In the rush to gather in acts cheaply for the past two seasons, the smaller vaudeville houses were apparently indifferent to what was played, provided the price was satisfactory. 'Acts' were made over night. They either purchased standard numbers from piratical publishers or copied acts witnessed in the regular vaudeville theatres. These 'copies' played promiscuously, and while there never existed the least chance for advancement to the pirates from the very fact of their theft, the duplication and presentation immeasurably worried the original acts."

There yet remain many unprincipled managers of small time houses who no doubt would plead ignorance of the facts if caught playing a "copy," and might rely upon that plea, but there remains no excuse for any agent who books in a "copy act." As the "copy" is denied advancement through its failure to enter vaudeville with clean hands, so will the agents who book this despicable class of vaudeville highwaymen be denied recognition in the advancement the small time may pass through.

Nothing in vaudeville spreads as quickly as the news that an act has been stolen. An agent who lends himself to these transactions takes the risk of becoming proclaimed as the practical receiver of stolen goods, obtaining a reputation that will prevent all good acts from taking any risk in appearing in houses booked through him, now or at any other time.

As the small time agent battles to retain his prestige and his theatres, so he might well take care that his reputation to grow with his business be not smirched in matters where "pirates" are involved.

The "small time" can accept it as positive evidence that where a claim of piracy is made by an act against another, in print, and no answer or an evasive one is returned by the accused, that the accused is in possession of stolen property.

Chicago, March 23.

Loew Enterprises withdraws vaudeville and pictures from the Globe Saturday night. What the future policy of the house will be is not at present known to Manager James H. Browne, who was Stair & Havlin's representative, and continued through the Loew experiment.

NO UNITED-LOEW "DEAL."

At the Loew's booking office this week the report spread for some unknown reason that there had been an understanding reached between the Loew people and the United Booking Offices was branded as utterly ridiculous and wholly false.

Under no circumstances at the present time would a proposition to book outside its own office be considered by the Loew Circuit, it was stated.

The Hartford Opera House, which has been playing the Loew shows *sub rosa* for a few weeks past to big business, has been taken over by the Loew concern, and will be operated the year around by it. Other New England towns are being sought for. A circuit in that territory is expected by the small time management.

Next week on the Loew New York time, Howard Truesdell and Co., and Crimmings and Gore commence an engagement.

OHIO CIRCUIT'S SUMMER TIME.

Philadelphia, March 23.

Fred Nixon-Nirdlinger is arranging to play the combination policy of pictures and vaudeville in the houses on the Ohio Circuit, during this summer.

The bookings will be handled by Joe Wood, of New York, who is now placing the bills in the Nixon-Nirdlinger houses playing vaudeville.

About the middle of next month, it is said, ten of the Ohio Circuit theatres will change over, with more to follow.

The chain then established will be known as "The Mosaic Circuit."

At the office of Joe Wood this week it was stated notification had been received by it of the contemplated summer vaudeville houses on the Ohio Circuit. Mr. Wood said he expected all theatres booked by him to run through the summer, and that there would be forty or more receiving bills through his office in the dog days.

A \$50,000 ONE.

Philadelphia, March 23.

Franz Carl Koenig, the local architect and contractor, is preparing plans for a \$50,000 vaudeville and moving picture theatre, to be erected on McKean Street in the southern section of the city for Joseph F. McCartney, who already operates two such establishments. The theatre, of brick and iron construction, will have capacity of about 1,300, including balcony. It is to be completed by next fall.

Mr. Koenig is also preparing plans for a house of a little smaller dimensions for a Boston firm. The house will be of more elaborate design, seating only about 1,000, but will cost \$50,000 also.

"POP" IN YIDDISH HOUSE.

Philadelphia, March 23.

In two or three weeks, the Standard, formerly the Thalia, will play "pop" vaudeville. The house, lately the home of the "Yiddish" drama, is leased by Felix Adler.

"Miss Molly May," the Grace La Rue show, is at the Montauk, Brooklyn, this week, and will play some K. & E. one-night stand bookings for the next two weeks, then "switching" to the Shuberts time, opening at the Hackett, New York, under present arrangements, on April 11.

BOSTON'S MAYOR WANTS BRIEFS.

Boston, March 23.

After a two-hour hearing yesterday to the members of the Theatre Managers' Association of Boston on the one side and the moving picture house men on the other, Mayor John F. Fitzgerald decided that the question whether the moving picture houses shall be restricted to merely songs and pictures should be submitted to him through briefs of counsel. Meanwhile the picture houses may continue to run acts in which not more than three persons are employed and in which no scenery is used, as under the dispensation granted by former Mayor George A. Hibbard.

The licenses of the moving picture houses are to be called in in order that this provision can be written into the documents. When briefs of opposing counsel on the merits of the question are submitted to the Mayor they will be gone over by Corporation Counsel Babson, and a decision will be rendered.

This arrangement allows the picture managers to continue as before for the present. The picture managers seemed pleased at the outcome of the hearing.

Judge Brackett, for the theatre managers, insisted that, under the statutes, the Mayor was not allowed to license theatrical entertainments in a certain class of buildings and that, if the Mayor issued permits to moving picture houses to run vaudeville, the Managers' Association would hold that he was exceeding his authority.

PRINCESS TURNS OVER.

San Francisco, March 23.

The Archie Levy-Morton Cohn combination has decided to first open the Princess with its new six acts—10-20 policy. At least that house will be the first in Frisco to play their bookings, the Novelty, under consideration, having been rejected.

SMALL CIRCUIT'S PRESS BUREAU.

The Feiber, Shea & Contant Circuit has organized a press bureau for its chain of the smaller houses, placing Geo. F. Dunbar in charge.

A system regulating the forwarding of billing matter with other attention to press work will be followed.

NEW INTERESTS IN TREMONT.

New interests have acquired the control of the stock in the corporation operating the new Tremont Theatre. With the change in control, Louis J. Beck has retired as manager, and Jas. Johnston is now in charge of the house.

The booking connection has also been changed about. The Isman-Lubin concern replaces the Independent Booking Agency as the agent.

INJURED IN AUTO.

Atlanta, Ga., March 23.

On Saturday George Austin Moore, who had been appearing during the week at the Orpheum, was in an automobile accident. Mr. Moore's right ankle was broken and his left ankle fractured. His wife was wired for at once. Neff and Starr replaced him on the bill.

Ellen Terry has contracted to deliver a series of lectures in America, commencing during next October.

FRAZEE'S WORLD-CIRCLING QUARTET.

Chicago, March 23.

Harry Frazee will expand into large fields when he starts James J. Corbett, James J. Jeffries, Frank Gotch and Stanley Ketchel upon a long tour, immediately after the Jeffries-Johnson fight, July 4. William A. Phelon, now writing sporting "dope" on a New York daily, will do newspaper work in advance of the athletic quartet. It is proposed to play sixty days in America, showing two towns a day whenever possible, before embarking the bunch for Europe as a starter for a proposed world's tour.

OPERA FOR DENVER PARK.

Denver, March 23.

About May 15 Lakeside Park ("White City") will open its season, giving opera as its principal attraction. Frank Burt, known best in the middle west as a park and vaudeville manager who formerly operated out of Toledo, will manage the enterprise. C. M. Edson is now in Chicago engaging chorus and principals for the proposed organization.

While the principals have not all been engaged, it is known that the list will include Lottie Kendall, prima donna; Lew Kelley, comedian; Beth Tate, soubret; Tony Hart, Fred Wyckoff, and Max Wynne, musical director. May 28 has been selected as the opening date.

MAUDIE WANTED SALARY.

Maude Odell, Morris's \$10,000 beauty, appeared before the New York Commission of Licenses late last week and begged the aid of that bureau in collecting a week's salary.

It appeared from Maudie's testimony that she came here under contract to William Morris, Inc., for sixteen weeks. Part of this time Morris played her in his own houses and the rest of the time he farmed out his contracts.

In the case under discussion Maudie agreed to play and at the end of the week her salary was not forthcoming. The commissioner decided that William Morris, Inc., was not responsible for the amount. The salary named was \$300.

The house over which the controversy arose is one in Philadelphia. Maudie has already sued Morris in the civil courts for this salary and lost. She will now have to carry her suit to Philadelphia and proceed against the house manager.

TWO CHICAGO "MELLERS."

Chicago, March 23.

Ed W. Rowland and Edwin Clifford are preparing two productions for early opening with a view to testing their value as permanent attractions.

"The Rosary," written by Edward E. Rose, will have its premier at Aurora, and after a week of "one nighters" reach the Crown April 3 for its first Chicago engagement, going thence to the National, in Englewood. Harrington Reynolds will be featured, and the company will have Jessie Arnold and E. E. Rose as principals.

Later Rowland & Gaskell will produce "The Port of Missing Men," with Hugo Koch featured.

B. Obermayer, the foreign agent, left New York, Tuesday, for his annual trip to the other side. Mr. Obermayer will return in July.

CENSORING MAJESTIC'S BILLS.

Chicago, March 23.

If anybody is booked for the Majestic with songs in his act which mean two or three different things, or if one allows costuming to run to much thinness or not at all, he may as well "get some new stuff" ready to put on after the first show, for Lyman B. Glover, the house manager, is sure to catch 'em. The Majestic audiences are different from the clientele of any other vaudeville theatre in America; they are crazy about their vaudeville, but will not have it served with condiments. It must come straight and neat. Broadway standards amount to no more with acts playing the Majestic than do the ethics of Punsautawney.

Even such a dainty sight as pretty Lillian Herlein in baby blue bathing suit was denied patrons after the Monday night show last week. The whole bathing song, including the nifty figure in tights battling with a moving picture ocean, was cut out, largely through Miss Herlein's own fault. She was told after the Monday matinee not to open her cloak for the quick flash she is wont to give of the bathing suit underneath, and to not take off said cloak until the "scrim" was dropped to catch the picture machine's dashing waves. Claiming that she forgot instructions, Lillian repeated those actions Monday night, and just to obviate the strain on her memory thereafter, Stage Manager Abe Jacobs was instructed to cut out the song entirely.

The Majestic is the apple of Chas. E. Kohl's commercial eye, and if any vaudeville artists think he or she can get too near to nature's heart upon its stage, he or she will have some more thinks coming after the Monday matinee. For Lyman B. Glover, the eagle-eyed censor and manager, is there all the time.

"COOT" TRIMS "MUCKY."

Some "coot" put one over on Lee Muckenfuss, Pat Casey's protege and son of the booking agent of the Inter-State time. Despite that "Mucky" has just reached his twenty-first year the lad is growing morose. He himself says he feels "acrimonious."

Lee and his room mate, Chas. Bierbauer, had their apartment ransacked last week by a wise crook, who carted away all of Lee's clothes in Bierbauer's suit case.

The way the "coot" turned off the job was the funniest part, for he must have figured it worth while. Calling at the house, he asked the landlady to show him a room. The crook paid a deposit and secured a key.

The rest was a pipe. He just used a jimmy. The last seen of him he was chuckling with glee on his way south, perhaps, to look over the Inter-State houses for a little more easy goods.

MILWAUKEE'S EMPRESS OPENING.

Milwaukee, March 23.

The new Sullivan-Considine Empress opens Easter Monday with a bill booked by Paul Goudron, the Chicago representative of the circuit.

Daniel McCoy, who went from Denver to open the S.-C. Cincinnati Empress, has been drawn on to perform the same trick at the Milwaukee house. He will not, however, remain its permanent manager.

LAST K. & E. CASE OFF.

"The Buffalo Case," which prevented Pat Casey from accompanying Martin Beck on Mr. Beck's last visit to Europe (from which he returned yesterday), was dismissed in the Supreme Court on Monday, the plaintiff failing to go on with the suit. Mr. Casey had to postpone his trip, for which his transportation ticket had been purchased, the attorney for the United States Amusement Co. claiming it was necessary to dispose of the matter in order that the "Advanced Vaudeville" corporation might be dissolved.

"The Buffalo Case" was an action against the U. S. Co. to recover something like \$3,000, alleged to be due under a contract. The contracting party, with Klaw & Erlanger, was Bertina, a young violiniste, now in St. Petersburg, where the Czarina has shown an especial interest in the girl, who appeared before the royal heads around the Russian monarch. The young woman will probably remain abroad several years completing her musical education, as the protegee of the Russian boss' wife, and it was this enforced absence which likely caused the damage action to be withdrawn.

BARRY AND WOLFORD.

Well known to vaudeville as "The Typical Typical Tickle Ticklers" for several years, George W. Barry and Maude Wolford (on the front page this week), live up to their billing by always appearing before an audience with a parody or more upon the very latest popular song. Often Mr. Barry and Miss Wolford (Mrs. Barry) have been obliged to discard a travesty song or two for a week in some town where their parody has beaten in the original.

Barry and Wolford have earned their way upward to position. In a circular addressed to the New York State Legislature this week, by the United Booking Offices, the act is one of those cited as having decidedly advanced themselves in salary within a comparatively brief period.

On "the United time," where they have been extremely successful, Barry and Wolford are usually placed in the "hard spot" (to hold up the show). At the Colonial this week, although not the headlined feature, Barry and Wolford opened on Monday in the next to last place, and made the hit of the program in that position, following a strong comedy bill.

It is not parodies alone upon which the act depends. They have dialog, which "gets over" for big results, and each has a peculiar knack of handling either song or talk. Next season Barry and Wolford are preparing a new act in "one."

At Clifton Heights, N. J., is a beautiful home built by the couple, and the furnishings for it are being purchased this week. During the coming vacation they look forward to a happy summer on the hill.

CHURCHILL'S THIRD ONE READY.

Kalamazoo, March 23.

Workmen are putting the finishing touches on the Fuller, a new house which E. P. Churchill will open April 4 with vaudeville booked in conjunction with his Temple, Grand Rapids, and Main Street, Peoria.

Laurence Irving and Mabel Hackney will give up "The Affinity," appearing on the Shubert time in another comedy.

PLAYING ON PERCENTAGE.

Commencing Monday the Karno Comedy Co., under the management of Alf Reeves, will commence a tour of the Mozart Circuit vaudeville theatres. The tour will be played on percentage, Mr. Reeves having agreed that his company shall remain two weeks in a town, opening for the first period with "A Night in an English Music Hall." Either "The Slums" or "The Dandy Thieves" will be presented for the second week. The start will be made at Lancaster, Pa.

This week the Karno act is at the Fulton, Brooklyn, playing its latest piece ("Thieves"). Other Morris time has been postponed until Mr. Reeves is finished with his experiment as to the drawing power of the well-known English company. The percentage contract calls for a guarantee which protects Reeves from loss.

HAMMERSTEIN HAS OFFERS.

Right upon the heels of the statement made by Oscar Hammerstein that unless a guarantee of a certain amount was received by him for the operation of his Philadelphia opera house next season, he would close the big white structure in Sleepytown to grand opera, Mr. Hammerstein received a number of propositions for the theatre. Among them were several for vaudeville purposes. All have been turned down, the vaudeville offers not receiving any recognition through the affiliation of Hammerstein's New York vaudeville theatre with the United Booking Offices, which books Keith's, Philadelphia.

At the Manhattan Opera House, New York, this week, the last of the operatic season there, Mr. Hammerstein has been "circusing." Yesterday (Thursday) the impresario gave two performances during the day, included in one ticket, for which the charge was \$6. In the afternoon "Elektra" was the bill, while at night "Salome" was heard.

Billy Sharp and Beatrice Turek, at Hammerstein's this week, have been husband and wife for four months now.



MME. JATOS

"THE INSPIRED MUSICIAN"

Something entirely new to vaudeville. Watch for debut on UNITED TIME. Mme. Jatos is considered the best kind of the occult and telepathy in New York, and will be seen in a few weeks here. She is an accomplished musician and endowed with a beautiful voice.

London, March 16.

The brightest fact standing out in the vaudeville talk around here is that the late Thomas Barrasford had but one hall absolutely under his own control. That was the Hippodrome Brighton. The others were booked by him or operated by corporations in which Mr. Barrasford did not have the directing interest. This is what the Beck-Butt combination is summed up to, along with the DeFrece connection, though as I shall cable this week, if the Barrasford houses in general believe they are to be under the direction of DeFrece, they will probably secede in a body. The King's, Southsea, has already done so, sending out a letter to agents that that hall will be booked direct after this. It is said that Oswald Stoll is after the King's, reported to have been the best-paying hall on the Barrasford tour. The "wise" people say Beck and Butt are handling a tough proposition, but make no predictions on the outcome. Those who know Alfred Butt have confidence that long ere this he had mapped out a well-defined plan, which he will pursue, coming out with some substantial circuit in opposition to the Moss-Stoll. To this Mr. Butt will likely secure additions and become of immediate importance among big circuits. The talk of "international booking" of course receives no more importance than should be attached to it. Those who know, know this, and to those who don't, it couldn't be explained in a week. The scarcity of inter-country bookings at present between America and Europe, with agents constantly on the outlook for desirable material on either side, is the answer.

Since William Morris arrived, the report grows stronger of a Gibbons-Morris connection. Morris wants an European outlet, and for that matter the Moss-Stoll Circuit must look out for its American market. Stoll may figure that Beck and Butt will tie up a number of acts which he could use through playing for the United or Western people, including the Orpheum Circuit. This might lead Stoll to talk bookings with Morris, though Stoll feigns to believe the Beck entrance into England is more noise than substance. The Morris and Gibbons affair, though, is something more solid. Gibbons has a money-making circuit, there isn't any doubt about that, but Walter Gibbons isn't credited with being a great financier. He's a good showman and has handled his business to the best advantage of every one. Taking the cue from this, if the Morris contingent were willing to buy in the Barrasford end, they are in a position perhaps to do business with the Gibbons people on an inside proposition, while at the best all possible with Stoll under the most favorable auspices would be a booking arrangement, subject to reports on acts to be imported or exported, a limited exchange at best.

Tom Terris and his "Vampire Dance" have been fixed for a tour around the Barrasford time.

At the Tivoli last week Winnifred Ward, just returned from panto, did a regular Vesta Tilley act. Miss Ward is very young, and with a few more years' careful study of Miss Tilley might meet with a reasonable amount of success.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

R. G. Knowles has been booked for twenty weeks on the Stoll Tour by Harry Day, starting at the London Coliseum March 28.

A. H. Adams, the house manager of the Camden Hippodrome, is showing an ugly scar on his face where some unruly galleryite hung a glass after being thrown out.

The Three Meers will sail for South America in a month or two.

George Ross, of Ross and Grayson, has been doing a single trick piano act for some time now, and it seems as though he ought to keep at it. There are plenty of laughs in the present frame-up of his act.

The Morris London office has signed Veronica and Hurl Falls for the Empire, Leicester Square, for eight weeks, commencing Nov. 7.

Ike Rose is again among his London friends. His case against Ruth Denis threatens to come up this week. This is about the fourth time it has threatened.

A rumor this week says that Oswald Stoll has succeeded in getting the booking of the King's Theatre, South Sea, which house at present is being booked by the Barrasford office. The King's would be in a peculiar position if DeFrece should take it over with the other Barrasford halls. DeFrece has a hall in Portsmouth, which is the same town as South Sea, the two halls being about a mile apart. If DeFrece had the booking of these two halls he could make or break either in a short time if he so desired. On the other hand he might even things up and make money for both. Barrasford's agreement with the King's gave him half the profits for simply booking that hall. The future of the King's is important, as the hall is a money maker.

Ada Reeve is at the London Hippodrome as the big attraction this week.

Arthur Prince goes to Glasgow this week for a stay at the Pavilion in that town.

Cissie Lawson, sometimes known as Mrs. John Lawson, played a sketch at the Bedford last week called "Supremacy." It is an affair of the predicted future encounter between England and some other European power, the other power coming into England while the Britons sleep. It was thought that when the war clouds (meaning a lot of talk) had lifted some many months ago this sort of thing on the music hall stage would stop. But Miss Lawson will not let the matter rest. England must be invaded, according to her. Why this thing is allowed no one can understand. If the music hall managers will not stop this sort of thing the War Office ought to. The piece at present is an insult to any nation, and the author

surely struck upon a brilliant idea when he thought out how he could make the people cheer the heroine when she kills her half-brother. Miss Lawson is what might be called an indifferent actress. As long as she feels as though she doesn't care what happens why not quit, at least in this "red-fire" bunk.

"I had a fine feed last night." "Yes!" "Yes, I fell into the river and came out on the bank wet." (Nash and Nash, Bedford, last week.) Ask Billy Gould how he likes this one.

Adelaide Herrman is in London, having just come over from the Continent, where she has been touring the last few weeks. Mme. Herrman expects to be in London for another two weeks, after which she will sail for home.

Caryl Wilbur has been booked by Sydney Hyman for an engagement in South Africa. Wilbur will sail July 16.

The Orlicks are booked for the Morris Circuit through Sherek & Braff.

The Opera House, Crewe, was destroyed by fire last week. Dan Thomas' pantomime was playing an engagement there. All his costumes and scenery were cleaned out by the fire.

Violet Lorraine, lately out of pantomime, is singing two corking songs at the Tivoli.

A "straight" musical act that is going to get along is the Zigeuner Quartet, appearing at the Tivoli. A 'cello, violin and piano are played. A woman with a wonderful voice is in the act. She lacks appearance, but it is a fine musical show.

A man and woman, called Dent and Harris, worked the Tivoli last week, getting over a Russian popular song that should be among the hits pretty soon. It closes the act, full of patter and some songs. The finish, though, passes them.

Jimmie Britt is about to have a talk with Conan Doyle, the writer, with a view to have this author put a vaudeville sketch together for him. The sketch, of course, will be a fighting one.

Anna Chandler, playing the Stoll provincial halls, will play the London Coliseum April 18.

Business at the Palace following the advent of Mlle. Polaire is tremendous. Some of the London dailies panned the "rawness." Now it is hard to get into the building after 9 o'clock.

Advices from the Wieland Agency say that Clarice Vance, who was booked for the Moss-Stoll Tour, has been handed back her signed contracts on account of a misunderstanding. Miss Vance thought that

two years were to follow the one she had signed, so the deal has lately been called off.

The Drury Lane Pantomime closed this week, after a very successful season.

Truly Shattuck will spend the summer in London with friends probably returning to America in the fall to play over there.

The trouble between Jules Jordan and Walter Gibbons over some contracts has been settled, by mutual agreement, and Jordan will play out all the contracts.

La Pia, in her second week at the Palace, did very well in her dances with the light effects. In this line a neater act would be very hard to find.

Emerson and Baldwin have just returned from the Continent to start a six months' tour of the Provinces.

The Belleclair Brothers have split for good, Ed Belleclair (Ed Spillane) being unable to continue. Ben Belleclair opens on the Stoll time with a new man in a week's time.

THE LONELY JOHNNY.

By GERALD C. SMITH.

There once was a maid; her name was Blizie
(A star though she graced the back row),
Whose name should have read "Mamselle Trixie"
(I know, for I'm telling you so).

There was a Johnny, who boasted of Fitzy
(Right strange how the characters rhyme).
He made court to Miss Blizie, though rather un-
witty
(Queer word, but 'twill do for the time).

Blizie and Fitzy, they met one fair day
(In Baltimore, if I am right).
He blurted his love, in a foolish young way
(For with him it was love at first sight).

But Blizie flew off—little "Fly-by-the-night"
(Though she landed not so far away),
And Fitzy, with head and heart very light,
Flew along when came Satur-pay-day.

Again there was wooing and all of that rot
(And o'er champagne Fitz asked her to wed).
She told him to wait till fortune he got,
And poor Fitz kept that muck in his head.

Then Blizie embarked with the show for the west
(Leaving sad Fitzy behind),
From Blizie, sweet maid, like all of the rest,
Vowed each morning he'd a letter find.

Now Blizie is prancing; Blizie is dancing
(Mid odor of cold cream and paint).
At home with a route-sheet that runs on to Lan-
sing.
Sits Fitzy—the lover what ain't.

DOG QUARANTINE IN CANADA.

The Canadian provincial government has placed an embargo upon the importation of dogs in a certain district including parts of Ontario. The frequent occurrence of rabies caused the order. The rule went into effect March 7. Any dogs brought into the district after that date will be kept there under quarantine until the expiration of 90 days. American booking agents have been notified of the action by New York agents of the Canadian Pacific Railroad so that no dog acts may be sent north.

The district affected is roughly a triangle with the base line running from Buffalo to Detroit and the apex about 250 miles north. She's Toronto is in the territory.

Around New York the vaudeville houses seem to have had the better of it over the legitimate theatres in the matter of attendance for this, Holy, week.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, March 15.

Vaudeville is apparently not losing ground in the Belgian capital in spite of the fact that the Brussels Alhambra failed to pay and was converted into a comedy house. The Folies Bergère, recently opened, is quite a large establishment which has caught on, and the new music hall, to be known as the Theatre des Variétés, is rapidly nearing completion. It is to be inaugurated in April under the direction of M. Meers, at present in Paris booking attractions. On the other hand, however, it is possible that the Alcazar may close. This hall adjoins a bank which is very anxious to merge the property into its present building, and may in consequence be induced to give \$58,000 to secure the ground. It is possible the Variétés has been built in view of the bank purchasing the Alcazar.

The program at the Brussels Folies Bergère last week included the Ortanys, equilibrists; Anseroul Trio, acrobats; Brothers Boller, cyclists; the Morisoff, bar; Ostein and Westen, Les Syrots, and Taillot and Miss Kechel, hoop manipulators. This is not so strong as the opening show.

It was rumored here that M. Marquet, the famous concessionaire of the Ostende Kursaal, Belgium, has an option on a large Parisian music hall, and that he intends putting in M. Bruette, who was managing the Moulin Rouge at one time, as his administrator. Unable to confirm this report.

In the contract made by the actress-managers with Stoll there was a stipulation that if the new piece, "La Flamme," which she was about to produce at her own theatre, warranted her presence in Paris till the end of the present season she was at liberty to postpone her engagement till the autumn. We now learn that Mme. Réjane opens at the Hippodrome, London, on April 4. Though "La Flamme" seems to have had a good press (though that may not carry much weight in France), it is anticipated that its run will be limited. The title in itself is misleading, and "Jealousy" would have been more appropriate. Françoise is the second wife of Vigier, and is staying with her daughter-in-law Geneviève and her husband Dauvigny at their home in Sicily. During their country walks Françoise and Dauvigny instinctively understand they love each other, and their tender looks are observed by Geneviève, who at once warns her father of the danger, even accusing her stepmother of being her husband's mistress. Vigier arrives, and on investigation finds that events have not yet reached that climax, but by father and daughter continually accusing their respective partners of infidelity they extort the truth that they love but have committed no crime. Life becomes so unbearable on account of this jealousy that Françoise finally listens to Dauvigny's pleading. They are about to elope in a motor car when Geneviève shoots her mother-in-law dead.

The management of the Paris Alhambra is informing French artistes that on account of the death of George Barrasford new contracts will be required before they can open, and moreover that former contracts signed by power of attorney (meaning, no doubt, those made by Mr. Barrasford last year) will not be recognized.

It is pointed out by an artist that the contracts being made by M. Viviana, manager of the Casino de Paris, contain a carefully worded clause giving the director the right to cancel an act on its first appearance, under any conditions, if he so wishes. There are also complaints against the Circus Variétés, Rotterdam (Holland), where it is stated salaries are not always forthcoming promptly.

A new spring revue is on at the Parisiana.

La Cigale reopens this week, after the necessary alterations, required by the police for public safety, have been duly executed. Of course, the program consists of a revue, and the cast is a strong one with the tragedian De Max as a headliner. Many will be curious to see Sarah Bernhardt's partner figuring in a revue. The only halls in Paris now playing vaudeville are the Alhambra and the Etoile Palace, though there are several variety acts in the revue at the Folies Bergère. There will also be some in the new one at the Olympia on March 25. An operetta "Un Type de la Hotte," by P. Fargue and J. Bastia, was put on at the Eldorado March 15, to replace the revue.

There are three failures in France, in the amusement world, reported in the official list: Paul Loos, of the Eldorado, Angers; Lyons & Fils, Casino Manteaué, Toulon, and Victor Faraut, picture theatre, Marseilles. Few English speaking artists work at these small establishments.

Dorothy Toyé, described as an "American phenomenon," is appearing in the revue at the Scala. She is advertised as possessing the voices of Caruso and Patti, a wide range, to say the least, and constitutes a curious act.



THE BLACKS.

COLOR COMEDY ENTERTAINERS.
Doing nicely, thank you!
Ask KING JOHN J. QUIGLEY.

THE WOMAN IN VARIETY

BY THE SKIRT.

My personal opinion of vaudeville critics isn't very high. I have heard many things about some of them, and one or two stories repeated which I thought were the limit, but the last one I had told me wiped the slate clean. It is that a vaudeville reviewer on a certain paper has the speculating privilege outside a New York vaudeville house. Naturally everyone thinks at once as I did; that the critic and the manager must be in cahoots.

Adele Blood is rather a pretty woman who looks much better with her hat on. A lace robe over light blue, a picture hat and blue velvet opera cape, compose Miss Blood's wardrobe ("Dorian Gray" Colonial).

In his apartments last Sunday evening Alan Dale gave what was thought to be a dinner-bridge party for Mr. and Mrs. Adolf Meyers, of London, who are visiting the critic. During the evening it seemed as though Mr. Dale had called the players together to note how nicely his daughter, Daisy, had painted the dining room floor. Miss Daisy studied painting for three years at the Art Students' League. She certainly did a good job on that floor. Otherwise everybody had a real good time, for Mr. Dale isn't nearly as bad as he is pictured.

All the girls seem new in "The Country Club," and all their clothes seem old. The dresses were very much soiled, unpleasantly so. Jane Jensen's affectations brought a longing for her predecessor.

Reading what I said about the fly alighting upon the forehead of an actor in "Israel" during one of the silent moments of the piece, Annabelle Whitford told me this week that once while reaching for a high note, with her mouth all open, she inhaled a fly. I forgot to ask Annabelle whether she hit the note or swallowed the fly. Ugh!

Grace Haines, the New York corset maker, would be a find for many women on the stage were she to make their corsets.

It's really true about the Shuberts stopping all passes to their theatres. When I first heard about it, I just said "press stuff," but since I have learned more, and it's funny enough. Of course, the Shuberts' claim that passes were costing them \$100,000 a year is not exactly so. I am told that even if that number of passes were given out, at least half, anyway, would never have been replaced with money at the box offices. The Shuberts expect to give out about \$25,000 worth of "paper" annually, so they say they save \$75,000. Perhaps so, I don't care anyway. The only thing that struck me was what brought about the abolishment of it. It seems the Shuberts learned that some of their staff virtually lived off passes. One in particular paid for almost all his expenses with them. When the laundryman presented a bill, he saw a show instead of money. Barbers and the others were treated the same. As this

person writes, they say, for the Shubert paper and is a large fellow, needing a great deal of food, the path of passes to the butcher and the grocer was heavily laden with "paper." This same person with the fountain pen is very close to Lee Shubert, I hear, and Lee, not wanting to lose his rotund presence nor forsake the pleasure of his blasts against "The Trust," issued the "pass order" so that he might at least retain the weighty boy over the summer, when his shadow is a welcome pleasure resort for the head of the Shubert house in the broiling sun.

"The Vanity Fair" chorus surpasses the principals in looks. In the dressing, too, many cloaks are used. The blue and steel worn in the "Good Luck, Mary," number are the most striking. Of the principals, Jeanne Brooks is the best gowned. The prettiest frock was the one worn in the olio. It was pale yellow. As a maid Winifred Francis dressed prettily. Her first dress is a pink brocade, long-waisted effect and many insertions of heavy ecru lace. A pretty French cap added to this costume. Lena Lacouvier could improve her gowns. Miss Lacouvier looked at her best in tights. Miss Maitland (Welch and Maitland) looked very nice in a soubret costume with many cerise flounces. She changed to a red satin to good effect. The four girls, who ("ticket speculators") looked stunning in their two-colored tights. (Columbia.)

Pat Rooney and his wife (Marion Bent) are enjoying a new four-seated Pullman motor.

Annette Kellermann has discarded the linen skirt and Jersey for a co-ed. dress in silver, trimmed in steel buttons. With it is worn a cap made of red satin ribbon. The costume is becoming. Never has Miss Kellermann looked so well as this week at the Fifth Avenue.

The girl of the Harvey-De Vora Trio is a rather fussy dresser. The first dress worn Tuesday was the prettier of the two. The second, a pink and brown, was a little bit over trimmed.

Rene Dietrich, a pretty girl with a girlish figure, has the right idea of stage dressing. Her two costumes could have been worn in any parlor. The first is a simple net affair, trimmed in a rose shade, with which is worn a small hat feathered in the same shade. The second is a dainty frock in pink messaline. (Wright and Dietrich, Fifth Avenue.)

An old rose hat with a light blue gown was a pretty combination Isabelle Evesson wore this week. The gown, a silk voile, was draped in a fascinating way. (Fifth Avenue.)

Nellie Revell, the mistress-in-charge of all the Percy G. Williams' publicity, has asked me to say she is not "The Skirt." I don't blame Nellie for not wanting to stand for my "stuff."

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around

New York.

Fanny Ward (New Act). Fifth Avenue.
Dan Burke and His "Wonder Girls," Fifth Avenue.

Wolga-Nelson Fight (Picture), Hammerstein's.

The Siegals, Hammerstein's.

"The Rolfonians," Colonial.

Geo. Primrose and Co. (New Act), American.

Clark and Hamilton, American.

15 Hindoos, American.

The Orlicks, Plaza.

Three White Kuhns, Orpheum.

Clark and Bergman, Greenpoint.

4 Kentucky Girls, Fulton.

James Edwards and Co., Fulton.

Isabelle Evesson and Co. (2).

"A Proper Impropriety" (Comedy).

21 Mins.; Four (Parlor).

Fifth Avenue.

Augustus Thomas wrote the piece Miss Evesson is now appearing in. That should guarantee the story, but it doesn't. If Mr. Thomas wrote this for vaudeville, he has a poor estimate of the height of vaudeville's temple. The story is ill-logical from the commencement. Of the three characters, unprogramed, the man did the best, but he was battling against the unfolding of an incredulous tale which discounted the humor, though had all the company been competent, the total would have gained a higher appreciation. What was perhaps intended for a strong comedy role in a servant was brought out only in the make-up of the woman in the character. Miss Evesson added no strength. Neither did the management in the setting, one of the skimpiest looking "parlors" noted about. A boudoir mirror, which might have been at the very least, a cheval glass, was prominently located in the parlor. Mr. Thomas, as the author, might demand that when the maid announces a "gentleman with a high hat and striped trousers" that the "gentleman" appear anyway with his trousers "striped," or change the dialog to suit the clothes now worn. The sketch won't do for the big time, and would be too expensive for any other if properly cast. For the benefit of struggling writers who have not yet reached the point where they make the price wanted for a "sketch," this space may be wasted to outline the story. A young man from California admires a widow whom he has noticed walking alone in the streets several times. Ascertaining her address, he unceremoniously calls, introduces himself, confesses his admiration, and the widow relents slowly but surely enough to suggest before the sketch is over that they will become engaged. There is no action, and the talk takes on the nature of a duolog, without any special wit or humor to brighten it up. *Sime.*

Page and Morenty.

Musical.

10 Mins.; One.

Third Avenue.

A good enough act for the medium time have Page and Morenty, who play the zyllophone, harp and other string instruments. The best comes at the finish, where they tear off a "rag." More of it wouldn't hurt. On early at the old meller-drammer house, Page and Morenty were well received.

NEW ACTS OF THE WEEK

Millman Trio.

Tight Wire.

12 Mins.; Full Stage.

Colonial.

After you have seen all the other wire-walkers, ramble around and catch Bird Millman. If you've seen her, don't bother. Dressed in a classy costume with hair braided down her back, she jumps and flips over the wire with no thought of her position. There is nothing sensational offered, but the magnetism of Miss Millman and the confidence she displays more than balances the absence of sensation. Closing the show at the Colonial, she held everyone in their seats—unusual, especially for a wire act. A jump over a table by the man in the act is well done. Miss Millman has appeared in New York before, with her mother and father then, as now, in an act billed as "The Millman Trio." Miss Bird lately married, organizing the present turn, while her parents (with additions in people) are continuing as an act also, both retaining the former name.

Arthur Browning.

Dancing Comedian.

14 Mins.; One.

Union Square.

As a dancer Browning is very much "there," but as a comedian he stacks up only about fairly in indifferent company. For no good reason he elects tramp make-up and sings in a voice so unmusical that he has to work in a comic apology. At the Union Square his talk did not stir a ripple, but when he got down to his dancing toward the finish the act went like wildfire. Browning has half a dozen novel steps, and altogether is a dancing wonder. If he ever secures a proper opportunity to do that dance without previously killing himself with vain attempts at comedy and talk, he will wake up to find himself talked about. *Rush.*

Gregorie and Elmina.

"A Parlor Upside Down" (Juggling).

14 Mins.; Full Stage.

Third Avenue.

The fourteen minutes of the work put over by this act is no joke, for there is little "stalling" after the team get busy. It's the same old restaurant for an opening, the lady waitress and the fellow who comes in and goes through a few minutes of pantomime during which he gives his order, then gets busy with the furniture. The man is a dandy heavy-weight juggler. He does not merely lift the articles to his face, but holds them there for a mighty long time considering the lifts attempted. The man should not remove his collar and tie. It spoils his appearance. His work is capital and all details should be looked after. With proper setting and a little comedy, this act should find its way to the larger houses, for in its present condition the act shades a large percentage of those of its kind already there.

Arandersen, the trainer with "Little Hip" was taken suddenly ill with pneumonia while at Minneapolis. A man from New York was sent on to work the act. Frank Bostock owns it.

Claude Golden.

Card Manipulator.

14 Mins.; One.

Plaza.

Golden, who makes his first metropolitan appearance this week, is a highly novel worker with the cards, but he commits the common mistake of insisting upon attempting a monolog. He does three or four minutes of talk at the opening and before the cards are even suggested. Why skillful specialty players will insist upon this sort of thing is past understanding, yet it is the commonest occurrence in vaudeville. When Golden does get down to his proper work he has an excellent routine, entirely out of the conventional. There is no palming and not one of the familiar mechanical tricks. Golden claims that he can tell the denomination of a playing card by sense of touch. He allows anyone to take out half a dozen pasteboards and without looking at them, tells the suit and value of each. The feature trick is this: Golden tears a sealed deck in half the broad way then one of the halves is divided crosswise. Any one in the audience is permitted to call a card and Golden without touching any of the three stacks tells in what position the fragments are and pieces them together. His final trick (which he announces and which he claims to be unique with him) is that of calling off the cards of the full pack as he takes them up one at a time while his hands are behind him. For his card work Golden won a large reward of applause, but his comedy talk went flat. He has also chosen a well-known magical name (Golden) and should select another forthwith. *Rush.*

Steffin Bros.

Comedy Acrobats.

12 Mins.; Full Stage.

American.

Both men make up as clowns. Leaping and ground tumbling form the routine. Instead of having barrels for leaps they use wickerwork hampers over which they do falls and the like. One of the men wins applause by a series of back somersaults from one basket into another. The finish is a neat feat. One appears with a basket strapped to his back after the manner of a ragpicker. He faces the other, and the latter with a running jump leaps from an inclined "takeoff" board, and after a forward somersault over the other's head, lands in the basket. The turn is capable of development. As it stands it makes a nice opening number. *Rush.*

Leonard and Phillips.

Singing and Dancing.

12 Mins.; One.

Union Square.

This pair will do very well on the sort of time they are now playing and show promise of doing better. Man and woman make up the team. The talk is frequently of shopworn quality, but otherwise the pair present a nice specialty. One improvement that suggests itself is the extension of the dancing. If the woman could handle a few lively steps after her change to polite costume, it would "ginger up" the latter part immensely. *Rush.*

OUT OF TOWN.

Kate Condon.

Songs.

14 Mins.; One.

Majestic, Chicago.

Venturing into vaudeville last Monday matinee, Miss Condon will venture right out again next Saturday night. So long as she is in for one week only, little energy need be expended in contemplating her plunge. But, aside from the shekels, the experience, if she shall profit, will be of benefit to her, should she ever dive into vaudeville's "midst" again. Miss Condon lives in one of Chicago's "dry" suburbs, an exclusive and ultra-fastidious community of settlement workers and doers, by self appointment, for the world's good. The Dorcas Society came to cheer her along Monday afternoon, and it was well they did, if she were to be cheered, for, truth to tell, Miss Condon Oak Parked the proceedings even to bringing her own piano player. After the grand piano had been edged into "one" Miss Condon appeared, trailed by a most estimable lady who was to tantalize the ivories while Miss Condon cadenzated. The singer and audience waited while the piano stool and "specs" of the accompanist were adjusted to proper height and slant, the music was opened with much dignity and decorum, the silence was gently lanced by the delicate touch of culture—and the Oak Park uplift was on. Three songs which lacked the proper lilt for vaudeville resulted, Miss Condon, the while, nervously holding the stage throughout. Returning for an encore, she flung herself with evident relief upon the tender offices of the house orchestra, and the result was much the best section of her inning. Miss Condon is an attractive woman, wears nice clothes, and has a good voice when the orchestra helps it along. But Oak Park will never get vaudeville into thinking that the Oak Park way is best; "vaudeville for vaudevillians," say the Majestic know-somethings. *Walt.*

Galloway.

Cartoonist.

9 Mins.; Full Stage.

Young's Pier, Atlantic City.

Galloway, a cartoonist for Puck, has been in vaudeville doing chalk cartoons. He opened here Monday in an interesting act of that class of work, using a reflecting machine which resembles that of Bert Levy's, but the method of producing the pictures is entirely different. With a darkened house, Galloway sits before his instrument and as he draws, the work is projected on a screen behind him. He uses a delicate arrangement resembling that of a telautograph and it was made by the makers of that machine. Harnessed with a pencil, with which he makes his drawings on paper, a thin metal arm with an ink point describes the same lines on a disk of plain glass which is over the lens. This metal arm can be seen but the pencil and paper sketch are, of course, invisible. It is the principal of the telautograph, cleverly adapted. Levy uses a darkened glass scraping off the covering. The work was interesting and well liked. When Mr. Galloway gets familiar with the apparatus, his offering will be doubly effective.

I. B. Pulaski.

James J. Morton expects to return to New York in June. Until then he will play "jumps."

Florence Bindley.
Songs and Xylophone Playing.
25 Mins.; Three and One.
Majestic, Chicago.

After thirty weeks on the Orpheum time, Miss Bindley brings her new act to the biggest town on the circuit, worked out in finished routine and skillfully delineated. In a speech off stage to her maid, who comes on at the curtain rise, Miss Bindley explains that she must not be disturbed by callers, as she is going to rehearse a specialty she has prepared for the stage. Four costume changes eventuate without much time elapsing between dresses. Her first number is a "Heinie" song, wooden shoes and all. An English character song, in blouse and skirt of the soldiery, is next, and her third and best number introduces an imitation of a French soubrette singing an American song. In this number Miss Bindley sits at the piano playing her accompaniment and introducing the gestures and burlesque of the type she is mimicking. Her brown jeweled dress is next donned to sing a final song, encoring in the same costume with xylophone playing, which rounds out a diverting and artistic specialty. The "spot" is appropriately brought to bear upon the dazzling crystals which bedeck her bodice, skirt and one stocking, and the effect is most brilliant. Although she followed another change artist and was on fifth, too early to catch the full matinee attendance Monday, Miss Bindley scored a personal success, which would doubtless have been enhanced under more favorable conditions.

Walt.

Miss Sydney Shields and Co.
"Broadway, U. S. A." (Comedy).
25 Mins.; Full Stage (Office).
Warburton, Yonkers, N. Y.

The scene opens in the office of Bruce and Co., London lawyers. Mildred Hampton (Miss Shields) has been left a legacy by a rich uncle provided she marries an American cousin she has never seen, otherwise the money goes to charity. She refuses absolutely and will see her lawyer. Robert Greenwood (Hudson Allan), the American, calls on Bruce (Maurice Barrett) and indulges in some choice Broadway lingo, much to the lawyer's surprise. He is told that to receive the legacy he must marry Miss Hampton, leave Broadway for eleven months in each year and become an English subject. He at first refuses, but accepts after consideration. Bruce goes out, and in his absence Miss Hampton comes in, finding Greenwood alone. It concludes by the two falling completely in love, Greenwood loving in true Broadway style. An amusing little playlet that held the audience. *Cris.*

Spink and Nelson.
Comedy.
15 Mins.; Full Stage.
Warburton, Yonkers, N. Y.

George Spink and Katherine Nelson certainly are some clever entertainers. Their act consists of comedy, song, talk, and a little dancing. Several songs by Spink went big. Miss Nelson in "kid" clothes, with flaxen hair singing "I Want Someone to Flirt with Me," made one big hit with the boys. Later Miss Nelson had another song, a hummer. Both give some imitation of vaudeville patter of different kinds. After six curtains Spink made a speech of thanks. Mr. Spink's last appearance was with Agnes Lynn in a similar turn. *Cris.*

Cressy and Dayne.
"One Night Only" (Comedy).
27 Mins.; Full Stage (Special Setting: Exterior).
Orpheum, Seattle.

William Cressy is still hanging onto the "rube thing." In his latest sketch, "One Night Only," Mr. Cressy has rewritten "Town Hall To-night." With his versatility in sketch writing Mr. Cressy may continue on with the series like the running brook. This latest act looks like a winner after it is fixed up and worked. Just now the act is draggy, with the laughs too far apart. The piece tells of a "rep" company touring in an automobile and breaking down, while "Hip Flitters" is on the job posting bills. The laughs there now are well derived from fine wholesome comedy. On the special exterior set there is a stable door painted and when opened a sign on it reads, "Free Beer, Methodist Church every Sunday." Cressy will probably send a man ahead to hold out the strongly Methodist towns for him. This is Cressy and Dayne's third and last week in Seattle. They came for a couple, holding over the third to "try out."

W. C. Thompson.

Fanny Howard.
Songs.
10 Mins.; One.
Orpheum, Yonkers, N. Y.

Miss Howard has a good voice but has not shown good taste in selecting her songs. She changes from pink messaline to flowered satin with green sash and a straw hat with pink roses and then to white net, all of the costumes being very pretty. The first song, "Next Door" is not much. "Barney O'Hooligan" saved the day. In "Does Anyone Want a Girl?" some one yelled "Oh, You Kiddo!" mid the roars of the audience, and Miss Howard was a success. She should place more life in her songs. Miss Howard last appeared as "The Girl" in "The Girl and the Eagle." *Cris.*

Ellen Tate.
Songs.
10 Mins.; One.
Warburton, Yonkers, N. Y.

Miss Tate comes out in a dream of a pink satin creation trimmed with pearls and silver net. She is very pretty and pleases at once with a voice, well modulated. Several songs are sung very successfully and applauded, but her "It Must Have Been the Milkman," created unceasing laughter. *Cris.*

Eddie Cassidy.
Monolog.
15 Mins.; One.
Trevett, Chicago.

For a young man said to have made his professional bow only three weeks ago, Cassidy can lay claim to noteworthy achievement. He dresses neatly, and has a most pleasing manner. His tongue curls a neat brogue; in songs he discloses a voice of a melodious quality and abundant strength. His monolog is composed, largely, of new material, and the few "joemillers" which he lets slip might better be eliminated. Two of the three songs he uses are done with good effect, but he assassinates the third one by stopping abruptly to waste his time and test the patience of his hearers by "song plugging," mildewed in theme and mossy in method. He evidences ability sufficient to do a regular act without any outside assistance. *Walt.*

Jose Heather.
Songs.
10 Mins.; One.
Majestic, Chicago.

The American debut of this dainty little Englishwoman was not achieved without its pangs of nervousness, but once she has found her confidence we shall have a most pleasing entertainer added to the welcome delegation of types which her sister artistes Alice Lloyd and Lily Lena have brought to our shores. Not that we can compare Miss Heather to these artistes, for she has not advanced to their rank, but in style and manner she recalls them more than anyone who comes to mind. It would be unjust to rate her entirely upon this showing, for nervousness took her wind, flustered her spirit and detracted from the merit of her work. "Rumors," "See Me Safely Past the Zoo" and "Sandy," typical English ditties, were sung with complete costume changes, the niftiest of all being the plaids and kilts. Brief dances followed each song, and, although she manages well her steps serve best as an embellishment, rather than a specialty. If Miss Heather never finds her name in lights or large letters she will, nevertheless, always be a pleasing number in any bill, for she has youth, good looks and an artistic instinct, bound to carry her through the breakers of American two-a-day. *Walt.*

Mrs. Peter Maher.
Comedienne.
8 Mins.; One.
American, New Orleans.

Mrs. Peter Maher rests her fame through her husband, the great Hibernian prize fighter, who retired from the ring with a reputation for ability to stand more punishment than the other fellow could hand out. Anyhow Pete was a pretty popular boy with the mitts in his day, and his wife should draw his following. She appears as a single, having two songs interspersed with patter. Mrs. Pete did not do badly at all. *O. M. Samuel.*

Henry Troy Quintette.
Songs.
14 Mins.; Full Stage (10), One (4).
Orpheum, Yonkers, N. Y.

These are colored singers opening on a dark stage with a spot, and singing old fashioned songs, one boy playing the piano. Mr. Troy has a solo and is afterwards accompanied by the chorus. The act closes with "My Little Jungle Maid," vigorously applauded. The voices are excellently blended and these men ought to be in demand where good singing is appreciated. *Cris.*

Abbie Mitchell.
Songs.
12 Mins.; One.
Wigwam, San Francisco, Cal.

A rich voice, splendid enunciation and finished acting ability "suited the action to the word," as it were, are a combination that passes Miss Mitchell as one of the season's best in her line. What is principally needed is a snappy line of new songs. A change or two of costume would not be amiss. "Red, Red Rose" brought forth a big encore. "My Cousin Carus" was in doubt only until after the first verse. Miss Mitchell sure is some gal when it comes to singing, but should have the numbers to help that along. *Fountain.*

BILLS NEXT WEEK.

NEW YORK.

COLONIAL.
"The Bolshians."
Tom Nawn and Co.
"Bathing Girls."
Howard and North.
Temple Quartet.
Two Pucks.
Namba Troupe.
Harry Breen.
Abdul Kader.
ALHAMBRA.
Denman Thompson.
Julius Tannen.
Macart and Bradford.
"La Petite Revue."
Victoria Four.
Orth and Fern.
Gansch Sisters.
Douglas and Musgrove Sisters.
BROOK.
Harry Bulger.
Chip and Marble.
Violet Black and Co.
Flanagan and Edwards.
Ila Grannon.
Musical Johnstons.
Casting Dunbars.
La Toy Brothers.
HAMMERSTEIN'S.
"Ballet of Light."
Claire Romaine.
Al Johnson.
Jolly, Wild and Co.
Three Keatons.
Frey Twins.
The Slegals.
ORPHEUM.
"In the Country Club."
Edwards Davis and Co.
Waterbury Bros. and Tenney.
Bird Millman Trio.
Barry and Wolford.
Three White Kubs.
Leo Carrillo.
Belf Bros. and Murray.
Three Haulons.
GREENPOINT.
"Dinkiespiel's" Christmas."
World and Kingston.
Charles Leonard Fletcher.
Bowers, Walters and Crocker.
Fred Dupres.
Arlington Four.
Clark and Bergman.
AMERICAN.
Geo. Holmrose and Co.
Joe Welch and Co.
Four Mortons.
Adelaide Kelm and Co.
Clark and Hamilton.
Empire City Quartet.
Isa Endosse.
Soplie Tucker.
Caine and Odom.
Kelly and Ashby.
Doria Trio.
Tambo and Tambo.
PLAZA.
Willis Holt Wakefield.
Geo. Holmrose and Co.
Collins and Hart.
Emmett, Devoy and Co.
Rinaldo.
Hope Booth and Co.
Wm. A. Inman and Co.
The Orlicks.
FULTON.
Adelaide and Dancers.
Cliff Gordon.
Mosher, Hayes and Mosher.
La Petite Mignou.
Four Kentucky Girls.
James Edwards and Co.
Belle Hathaway's Monkeys.
Mile. Berthe.
Adams and Mack.
FIFTH AVENUE.
Fanny Ward.
Annette Kellermann.
Dan Burke and Girls.
Jarow.
Matthews and Ashley.
Sydney, Deane and Co.
Stuart.
Three Ernests.

CINCINNATI.

ORPHEUM.
McMahon's "Watermelon Jirls."
"The Opera r"
Post and Russen.
"Dancing Nymphs."
Polk and Polk.
Herbert Lloyd.
Warren and Brockway.
The Flukes.
"Country Choir."

NEW ORLEANS.

ORPHEUM.
Seligman and Bramwell.
Gruber's Animals.
Amy Butler.
Knight Bros. and Sawtelle.
Cross and Josephine.
Carmen Troupe.
Carlin and Clark.
Tempest and Sunshine.
AMERICAN.
San Stern.
Three Diamonds.
The Mayvalls.
Orpheum Four.
Three Ollivers.
Le Pages.
May Rerdelle.
(Feature to fill.)

BOSTON.

KEITH'S.
Mrs. Le Salle Corbell.
Pickett.
Theodore Friebers.
Charlie Case.
Mr. and Mrs. Gardner Crane.
Williams and Van Alstyne.
Sam Body.
Alpha Troupe.
Musical McLarens.
(Others to fill.)
AMERICAN.
Adeline Boyer.
McMahon and Chappelle.
Alex. Carr and Co.
Edward Keogh and Co.
Alfred K. Hall.
"The Star Boat."
Reine Davies.
(Others to fill.)

CHICAGO.

MAJESTIC.
Mrs. Patrick Campbell.
Murphy and Nichols.
Frank Morell.
Donovan and Arnold.
Mike Bernard.
Dagwell Sisters.
Calcedo.
Barry and Hulvers.
Marcelles.
(Others to fill.)
AMERICAN.
"After the Opera."
Julian Ellinge (second week).
"Apache Dance."
The Bogansys.
William A. Dillon.
"Motogirl."
Fred V. Bowers and Co.
Paul's Juggling Girls.
Brown and Brown.

INDIANAPOLIS.

GRAND.
Rodman Chaplin and Co.
De Haven Sextet.
Frankie Carpenter and Co.
Quilman and Co.
Katie Lodes.
Paul, Jr.
Little Italy.
COLONIAL.
"Ballet."
"Bathing Girl."
White and Giberson.
Carroll and Maud.
Daisy Johnson.
Woodward and Terry.
Zimmer.

HAMMERSTEIN QUILTS PATENTS CO.; WESTERN OUT AS WELL

There Is Some Ground for the Belief that all United Booking Offices' Circuits Will Be Placed Under the Ban in Order to Whip Hammerstein's into Line Again.

As a result of the announced exhibition of the Nelson-Wolgast fight pictures next week, Hammerstein's Victoria has been canceled by the Patents Co., and no more Association films will be shown there.

For the same reason the forty theatres of the Western Burlesque Wheel have been declared "opposition," and the supply of Patents Co. reels has been refused.

These, together with the William Morris licenses canceled, throw fifty-four theatres into the independent camp, not to speak of the Fourteenth Street Theatre and four theatres (New York Roof, Savoy, New York; Criterion, Atlantic City and Criterion, Asbury Park, N. J.), which voluntarily took up the independent service.

This week's developments are even broader in their possibilities than indicated by the above statements. It is not beyond the range of probability that all the theatres booked through the United Booking Offices will be "blacklisted" by the Patents Co., in an effort to whip William Hammerstein into line, in which case there will be a fight well worth watching and fraught with no little danger to the peace and prosperity of the Biograph-Edison group.

The belief that U. B. O. houses will be barred is tenable on these grounds: When the Fifth Avenue Theatre management in a peevish moment threw out Association service and displayed independent films, notice was given that unless the theatre capitulated all the U. B. O. theatres in New York booked through the K. P. agency (specifically including those managed by Percy G. Williams, who was not at all concerned in the Fifth Avenue emboglio) would be closed to the use of Association films. This included the New England theatres operated by B. F. Keith and other United managers. Of course these down east theatres could not well face competition at that time with independent service, and the Fifth Avenue was accordingly brought back in the fold, according to report. Hammerstein's being barred, there is no reason to suppose that the same method will not be followed.

As may well be understood, the Patents Co. people enter upon this course with the greatest unwillingness. They do not want to throw so important and rich a territory into the hands of the independents for the latter to do with as they please, but having taken the stand they are forced to maintain it.

The Hammerstein incident came about this way: The Nelson-Wolgast pictures were taken by an independent concern under contract to Sid Hester. The rights for the east were sold to Barney Gerard, of Miner & Gerard (Western Wheel managers), who in turn rented the pictures to William Hammerstein for next week.

When the Patents Co. people learned of this arrangement through VARIETY last

Friday they notified William Rock of the Vitagraph Co. of America, who is at once an Association manufacturer and renter, that the fight pictures must be squelched at Hammerstein's or the Victoria license canceled. This notification was brought to Mr. Hammerstein Saturday, to the effect that commencing next Monday there would be no more Association film delivered. Mr. Hammerstein replied that inasmuch as the service was to be discontinued the Vitagraph Co. might as well take its machine (rented) out immediately, as he had no intention of turning down the Gerard agreement. This was done and an independent film ordered to install a machine and commence service Monday (21).

The Empire Circuit Co. affair was practically the same. The fight pictures were exhibited at the Casino last week, and notice served immediately that all houses were barred from Patents Co. service unless it were removed. The film is this week at the Empire, Brooklyn, and next week is scheduled for the Bowery Theatre.

This latter case is not so serious a loss to the Associated Manufacturers and Patents Co. renters as would be a barring of United houses, although a profitable trade has been conducted for the Sunday night concerts and a number of the burlesque shows used Patents Co. licensed films to fill in an olio interval. Both of these sources will presumably be cut off.

It is reported that William Rock of the Vitagraph Co. made a futile but very persuasive appeal to Mr. Hammerstein not to act hastily, and retain the Vitagraph service, for which Hammerstein's had been paying \$50 weekly (with no "\$2 royalty" for the use of the projecting machine). The Vitagraph has been furnishing the Hammerstein and Percy G. Williams vaudeville houses for a number of years.

Big vaudeville managers look upon the moving picture proposition as an attraction upon the bill to be treated as such. Where Motion Patents Company manufacturers display laxity and enterprise in securing what may be a "drawing card" in the way of a picture, the vaudeville people turn to those who can supply that necessity without respect to any conventions.

The present moving picture closing a vaudeville show in a first-class house is now looked upon as a necessity through long custom. Managers have given up hope of finding one as attractive to their patrons as "The Great Train Robbery" was years ago. In fact, since that film, there has been no picture seen in a vaudeville house in the regular course of business that has shown any unusual merit.

The Washington Avenue Hotel property at Dunkirk, N. Y., will soon be replaced by a three-story fireproof vaudeville and picture house. James Drohen purchased the property.

HOPE GONE GLIMMERING.

Many of the renters have made a pretense of believing that the General Film Co., the Patents Co.'s Jersey corporation which it is understood will take over the exchange business, was formed for the purpose of handling the "Roosevelt in Africa" pictures, to be released April 18.

The amount of capitalization (\$2,500,000) was practical assurance that such was not the case, but the renters are badly frightened at the outlook and were anxious to grasp at any straw of comfort. Even this Roosevelt hope has now gone, for official announcement has been made of the plans for the film's distribution, and the General Film Co. does not figure at all.

As a matter of fact very little capital would be required to float the distribution and manufacture of a film. The manufacturers do business practically on a C. O. D. basis. All bills from manufacturers to renter are payable on the Monday following the day of delivery. If a reel is delivered on Monday the bill must be met on the next Monday. If delivery is made Saturday a check must be mailed two days later and statements are sent with this regulation stamped upon them.

Under these conditions no capital is required to carry credit accounts for the money is paid almost as soon as the film leaves the manufacturers' shipping rooms.

The Roosevelt pictures are contained in two 1,000-foot reels. The subject will not be divided. The price is 50 cents per foot.

"DAYLIGHT" PICTURES.

The "daylight" pictures has cropped up again. It is said that these pictures, claimed to be for sale on the other side, were before the American picture trade a year ago.

An investigation at that time brought no movement towards securing American rights. It is now reported that vaudeville circuit managers on both sides of the ocean are taking an interest in the proposition.

The "daylight" pictures, so called, are motion views which may be seen in broad daylight, with a proper background.

SMITH COLLEGE BARS PICTURES.

Northampton, March 23.

Smith College girls are in a riot of indignation at being forbidden to patronize moving picture houses and the 10-20-30 cent shows at the Academy of Music. The girls say it is because the college authorities think the picture shows are not classy enough. But the girls say they are great fun.

FILM IMPORT IN BANKRUPTCY.

A petition in bankruptcy was filed against the Film Import and Trading Co. last Friday. I. L. Ernest was appointed receiver under a bond of \$5,000.

Liabilities were stated as \$80,000, with assets of \$15,000.

George Bennetham has opened another picture house, this one being in Allentown, Pa. Bennetham now operates five similar houses running two in Reading, one in Pottsville and one at Coatesville. His new house will be called Dreamland.

AN "OPPOSITION" COMBINATION.

An "opposition" combination in the picture trade and against the Motion Patents Co. was said to have been formed this week between the Laemmle concern of Chicago and the New York Motion Picture Co. Each is producing two reels weekly.

What the combination will amount to is less than problematical in the opinion of well versed picture men. While the time is ripe for an "opposition," it is freely talked about that there is no money in sight to support one to the strong Patents Co.

With the summer coming on bringing with it the usual dullness in the picture business, the independents do not see much light ahead. The new formation may expect to step into the position pretended to by the Film Export & Trading Co., which passed into the bankruptcy courts last week. That will be another blow to outside capital taking an active interest in the picture game. The most persuasive of promoters will encounter difficulty in convincing financial people of the value of the picture business under all the circumstances attending since the Patents Co. was formed. While there have been hogsheds of talk, nothing tangible is in sight. The backing for an independent movement will have to come from the inside. This condition may be brought about by the Patents Co. itself, if it goes too far in an attempt to control the entire situation, from exhibitors up.

The two concerns in the new movement are supposed to be covered by a corporation known as "The New York Distributing Co.," which filed papers in Albany last week.

DON'T LIKE "REGULATING."

The New York moving picture exhibitors do not like the present talk about "regulation of the trade" which has come up. The Moving Picture Exhibitors' Association of the greater city, a mutually protective association has sent out the following letter to its members which speaks for itself and which incidentally indicates a threat of a fight:

"The present situation relating to the applications for renewals of licenses has been seriously considered by the Moving Picture Exhibitors' Association, and every effort has been and is being made to remedy the present unpleasant and serious situation. The association can deal only with the general situation. Each member of the association, however, must look after his own application, and since the objections relate specifically to each individual application, each application must be considered by itself, and we are sending out this letter in order that you may know that the association is not looking after your application, any more than it is all the others. We advise that you consult the association's counsel. Since the meeting of the association on the 15th inst., the counsel have been successful in securing the grant of a concert license.

"One thing we wish to caution you particularly about, do not commence any legal proceedings of any kind to compel the granting of a license, without first having your counsel, if you have individual counsel, consult with association counsel. They understand the situation thoroughly, and it is very much easier to get an adverse decision which will seriously affect the interests of every exhibitor, than it is to establish law that will help all of us.

The New Theatre at Providence will open for business about the last week in March. It will seat 600 and play pictures exclusively.

An old lumber yard on 115th Street, west of Eighth Avenue, New York, will shortly be transformed into a moving picture theatre. The Manhattan Leasing Co. is back of the enterprise. Vaudeville will be offered as well as pictures.

VARIETY'S OWN PICTURE REVIEWS

"A Trip Along the Rhine" (Eclipse).

The title tells the whole story of this, a pretty good scenic picture that interests one while it runs. Several pretty views.

"The Captive" (Pathe).

When you see the rooster you can make book you are going to be treated to something vulgar, and for plots you can place your money across the board on a "lover" affair. "The Captive" shows a woman kidnapped by thieves and brought to some Rajah's harem. There she is seen in the harem costume with the other girls. The Rajah tries to induce her to go into another room with him. Just as his slaves are about to force her, her husband or some other fellow who has been following, breaks in and rescues his wife, at the same time making a prisoner of the Rajah, who is later shown being carted around the streets in an iron cage.

"A Bull Fight in Mexico" (Pathe).

Uninteresting and misleading is this Pathe film, the Dutch coming where the real meat of the picture should commence. To all appearances it is the "101 Ranch Wild West" show, for the faces look familiar, and the routine also. The scene is in the bull ring in Mexico, where the troupe parade just the grandstand. Next the Indians are shown in their dances, and following this a compuncher is shown in a tussle with the bull. He handles the bull with his hands, using no weapon. When it grows interesting the light goes out.

"A Country Schoolmaster" (Eclipse).

There isn't much to "A Country Schoolmaster" that would hold one's attention. It shows a class of mischievous boys, one going so far as to cut a large piece of the master's coat away. Later one of the boys while out with his mother's maid falls into a river and is rescued by the schoolmaster's son. The boy's mother is grateful. The schoolmaster and son are induced to come and live with her. The part where the boy falls in the river killed an interest. The "kid" was evidently afraid of the water, for he only went in up to his knees. If he was in any danger when saved, it wasn't from water. This picture is like another shown at the same house last week, only in the original the schoolmaster himself performs the rescue and makes it look like a real affair. The copy is a dead one.

"Methods in His Madness" (Essanay).

Full of laughs, once it starts, and has a good original idea. A man is seen taking a fit in front of a saloon. He is revived with some whiskey and goes on his way. A tramp sees the accident take place and figures it a good way to secure free booze. He throws a couple of fits and it works successfully, to his delight. He tells a pal of the saloon and shows him how to work it. The second tramp, though, tries it in front of the same saloon as his adviser did, and the saloon man gives him seltzer on the outside instead of whiskey on the inside.

"The Love of Lady Irma" (Biograph).

A short subject is padded out to make the full reel, resulting in a story that loses interest by reason of its prolixity. Lady Irma is happily married and deeply in love with her handsome husband. Her one trouble is that hubby is too good looking and the other girls make a good deal of fuss about him. No suspicion of "trifling" attaches to hubby, but the wife by some devious mental process figures it out that if his face were married the other girls would leave him alone. Therefore the loving wife borrows two low-browed things to "fix" hubby's handsome profile by the crude means of shading it with a knife, this being, we are led to believe, the method a delicately organized woman would use in such a case. Well, the lowbrows do their work thoroughly, but with the husband's back turned to the camera so that there shall be no brutality displayed to the audience. The scheme succeeds perfectly. The Biograph superiors will have nothing to do with ladies when it happens after the assault with his countenance all scarred up. Just then the lowbrows return to blackball the wife. Hubby discovers and throws them out of the house, one with each hand. If he had been as strong when attacked, there would have been no Biograph release. The scenes are all set in wretched interiors, and this circumstance goes a long way to make it an unconvincing make-believe. RUSH.

"The Irish Boy" (Lubin).

Released on St. Patrick's Day the subject gained interest by its appropriateness. It needed no special occasion, however, to make it a good reel, for the subject is handled with fine sympathy, and even when a touch of comedy is introduced, there is an undercurrent of honest feeling that even the most sensitive Celt could not take of fence. The subject must have been arranged by an Irishman. No one else could have handled it with such entire delicacy. The opening scene shows the Irish boy in his poor home in the "old country." He is disheartened with the poor fare and simple quarters, and so gladly accepts the advice of a friend who wishes him to come to "the land of promise," America. He parts from the old folks in a touching scene. His struggles to gain an honorable position of comparative wealth in America is shown, while a neat little love story runs through the general tale. Finally he weds the stenographer in the mills where he is superintendent, and sends home for the old folks to attend the wedding and give him their blessing. The wedding scene is a capital finish to a highly commendable production, which credits Lubin with a large sized success. RUSH.

"The Frozen North" (Selig).

Alas, and the gold mine made a fruitful land of romance, and Selig has made it the setting for an interesting dramatic series. The outdoor views are among the best winter pictures yet shown, and the introduction of dog-sleds with their teams sprinting over the snow are novel. Unqualified praise cannot be given to the story, for at the finish one is rather at sea. How the denouement is brought about is not disclosed. One is led to the suspicion that something has been cut out. A brutal husband bids his wife a casual good-bye and leaves for the frozen north. When he is a few days gone, an accomplice sends a false letter to the wife telling of his death. Two years later she marries again. Husband No. 2 goes to Nome to seek riches and she follows shortly, only to be confronted by her first husband. Meanwhile husband No. 2 has saved the life of a gambler who has sworn everlasting friendship. When the woman's bigamous relations (although innocently entered into) are disclosed, the gambler learns of them. The brutal husband tries to make the wife leave husband No. 2, but the latter is swayed by the gambler's prevents this. At the finish the woman and husband No. 2 are happily united while a dog-sled is seen to pass the door, carrying the dead body of husband No. 1, the presumption being that the ex-gambler has killed him in order to free his benefactor and the wife from a disagreeable situation. This is a very presumption, for the ex-gambler is seen to leave the settlement for no special reason, and the means by which the bad husband came to his death are not disclosed. This is a serious if not fatal gap in the narrative, and moving picture audiences are not wont to make up story deficiencies from their imaginations. RUSH.

"Little Jack's Letter" (Gaugmont).

Little Jack is the only son of a widow who is very poor. She manages by hard work to keep him at school and dress him respectably, but the toil ruins her health and she takes to her bed. The youngster tries to write a letter asking for success from Jesus Being unable to make a petition plain, the youngster goes to the public letter writer (the action takes place in a small agricultural village), and begs him to write the letter for him. The old letter writer is touched, and after writing the letter, secretly goes to the boy's house and leaves there a bag of gold. Meanwhile the youngster has been at the church, where he has the petition on the altar after making his pathetic little prayer. Upon his return home he finds the gold, and supposes that his petition to heaven has been answered by God. The story is interesting and treats a delicate subject with dignity. RUSH.

"The Foothills of Savoy" (Gaugmont).

Here is a straight scenic picture that for pure beauty and interest has all the "dramatic" backed off the boards. Nothing could be simpler. A camera has been placed on the front end of a passenger train climbing the foothills of a range of mountains. The scenery is extremely beautiful, showing, as it does, a varied country with cultivated lands, wooded stretches, placid meadow brooks and rugged mountain courses. As a background for the peaceful farming country here rises a huge snow-capped peak looking down on the surrounding country. The one defect is the reel is too short. The photographic quality is perfect, and the picture is from first to last a conspicuous success. RUSH.

"The Courting of the Merry Widow" (Vitagraph).

A whole lot of fun, of nothing else devoted to a comic scarcely worth while. Two middle-aged men are suitors for the hand of a very passive spinster. They are constantly embarrassed in their courting by the presence of the other, until they come to blows and are separated by a policeman on the street before the fair one's house. While they are quarreling, a third candidate gets on the job and wins the prize, much to the vexation of the other two. They rush into the apartment of the ancient charmer, only to find her in the midst of the ceremony that is to make her the wife of the third candidate. In the film there is a duel, conducted with all the rough, conventional comedy of a burlesque travesty. RUSH.

"Wild Birds in Their Haunts" (Pathe).

If Pathe would spend more of their time in the production of this sort of subject their battling average would take a dizzy flight around the 1,000 mark. Apparently the motion camera has been "planted" close to the nests of various birds in their native homes, and when the moment was favorable set in motion. The birds appear to be within a few feet of the camera, and their every motion is distinct and easily followed. In each case a nest containing young has been selected. The feeding of the fledglings adds immensely to the interest. The older birds fly to the nests, busy themselves awhile with their young, and then speed away, only to return again. The film is colored, but what is more important is well colored to show the brilliant plumage of the songsters, most of which are to be found in this country. If the Pathe studios will send over more of these reels and less of their usual sort they will be doing an immense favor to the American public and to the moving picture trade. RUSH.

"The Troubadour" (Pathe).

This story is a corker and acted as only the French pantomimists can. The colored photography is first class and a relief from the usual motion picture. A troubadour loves the miller's daughter, but the parents of his sweetheart cannot see him and chase another for their child, the French custom. A forest fairy comes on the job and does a series of nicely judged tricks, bringing the two together and with the parents' consent. The picture is free from the suggestiveness expected where the little red rooster appears and is a dandy all the way.

CIRCUS NEWS

CIRCUS DATES AND FIGHTS.

Reports from around the country continue to indicate that there is going to be something doing in the opposition billing line this season. Miller Bros.' "101 Ranch" is dated for Sunbury, Pa., May 15. No sooner had this fact been announced than it was "permitted to become known" that the Forepaugh-Sells Circus would visit that town at about the same time. No one doubts but that there will be as large a local war between the two as the size of the stand permits.

The Oberfield Combined Shows, piloted by Mike and Charles Oberfield, will open the season at Sistersville, W. Va., May 1. The brothers have been in the big top game for several seasons and have an outfit with a good display and capital menagerie.

N. J. Petit, contractor for the Ringlings, was in Allentown, Pa., a few days ago and took out a permit for the exhibition of the Ringling Circus to exhibit in that town June 2.

It was rumored this week that the Barnum-Bailey Circus and the Two Bills' outfit had been routed originally to bring the two into conflict. The advantage of position at first rested with the "Wild West," but the Ringlings effected some changes of dates to bring them into eastern towns ahead of the Cody-Lillie organization. Circus dates for the coming tour have not "leaked" to any great extent yet, although portions of the routes have become known.

Railroad contracts have been signed to bring the Two Bills into Allentown, Pa., on May 20, following with Phillipsburg, N. J., 21; Scranton, Pa., 23, and Wilkes-Barre, 24.

The Barnum-Bailey show is in the same general territory according to reports from the towns named, being billed for Jamestown, N. Y., July 2 and Erie, Pa., July 4. The two shows being so close together in time and place are bound to clash, and this year it is expected that the conflict will be an open one. Both properties are subscribers to the bill-posting agreement.

RINGLINGS BILL CHICAGO.

Chicago, March 23.

Billing began last Monday in Chicago and vicinity for the Coliseum engagement of Ringling Bros.' show, which starts April 7 and continues three weeks. Guy Steele on that date pried open the columns of the newspapers for his first press notice of the season.

"BALLOON HORSE" FOR CAMPBELL BROS.

Fairbury, Neb., March 23.

Matters around Campbell Bros.' winter quarters are living up in anticipation of opening about April 25. The route lays west from here, and will take in the Pacific Coast territory, a section the show has not played in years. They will be in opposition with the Sells-Floto Show part of the way. A "balloon horse" is being broken at quarters as a feature act for big billing.

Jimmy Spriggs, the well-known clown policeman, will return to the Ringling show for the coming season.

GEORGE COLE DEAD.

George S. Cole, one of the oldest men in point of service in the circus business died of heart disease on Wednesday in Jacksonville, Fla. Word was immediately telegraphed to Sam A. Scribner, general manager of the Columbia Amusement Co., one of his firmest friends. The body was shipped to New York. Upon its arrival Mr. Scribner, who had served his theatrical apprenticeship under direction of Cole, accompanied it to Pottsdam, N. Y., where interment was made.

George S. Cole was more than 70 years old and had spent three score years in the circus business. He was first with the Jerry Mabie Circus and since then has been actively engaged with practically every tented organization in the country. For the ten years past he has been connected with the John Robinson Ten Big Combined.

He passed through New York a month or so ago from Oklahoma to Florida. He then stopped and visited Mr. Scribner and told him of his plans for regaining his threatened health. He was troubled with an effection of the heart.

"Mr. Cole was one of the straightest, most honorable business men I have ever met and at the same time one of the most delightful associates. For thirty years I have counted him my best friend and it is a source of supreme satisfaction to me that he honored me with his friendship in return," said the Columbia Co.'s general manager this week.

BIG SHOW OPENS.

The Barnum-Bailey Circus opened its tour last night in Madison Square Garden. The Ringlings, Alf Ringling being in charge, took possession Sunday night, and the greater part of the paraphernalia was brought in late that evening and early Monday morning. The full dress rehearsal was not given Wednesday evening, as has been the custom.

The "Five-Head" paper is not nearly as prominent this year as last, preference apparently being given to general circus designs. The New York papers dealt with the show generously all week. The press department had no startling novelties to offer the editors, but turned out a good line of general matter. The absence of the five-head paper is explained by the fact that the Barnum-Bailey and not Ringling Bros.' Show was being advertised, but it indicates that the Ringlings do not intend to feature their own name at the expense of the Barnum-Bailey title, as some suspected.

Otto Ringling was scheduled to arrive Wednesday from Chicago. It has been of general report that he had been seriously ill in the home of his brother John there.

The circus has been in rehearsal all week, the whole show being gone through afternoon and evening, Tuesday and Wednesday. On the evening of the latter day there was a full dress rehearsal.

At the last minute some acts were added to the bill through the Marine-Bi office. They were John Higgins, the leeper, Dan-huar Schiller-Trope, and N. J. Ford from the Hippodrome.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The twenty-sixth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., March 22.

Dear Mike:

Well, the Stadium Theatre is pretty near done, and they are goin to open next week. The scene curtain painters has whitewashed the hall leadin from the street to the entrance door and painted a lot of harps and fiddles and pink babies on the walls, also they have got a lot of pam trees stuck in tubs and settin around in the way. They put a sign out front sayin "only the highest priced actors would be hired and nothin too good for this house." So I nailed a lot of my actors contracts on a board and set it in front of my place.

They ain't got no actors advertised yet except Guppy and Fogg and I have fixed it up to have them cancelled without them knowing it till they get here and then hire them myself. Nuenemann that runs the Happy Hour picture show next door says he would like to put in one act a week if he could get it reasonable and asked me to hire one more act than I needed and then discharge it for disability so as he could hire it for his place for five or six dollars less. I said I didn't think it would be right and wouldn't like to do it unless I could get a commission fee out of it. He said he would pay the fee and then charge the actors 75c. a piece for moving their trunks from my place to his and make it all right for every body.

This weeks show cost five dollars more than last week and aint so good. Mr. and Mrs. Tomaine in black art and illusions was all right but I seen somethin like it once before somewhere. Iola Smirk and Carrie Winker the duett singers with costoom changes was kind of impudent and didn't seem to care whether they played in my theater or not, also they sased me for only havin one wash pan in the dressin room. The troop of trained cats came next but they was too much like Smirk and Winker to do much good. Al Falfa the man that sings in four kinds of voices was fair and showed how two men and a lady would sing a quartette. Then he made up songs about the audience. Some clapped and some didn't.

The McSwegans is a man and woman and some boxin gloves. The man gets into the womans room by mistake and they consent to have a boxing glove fight while they are waiting for the policeman to come. The woman swats the man all around the stage till she knocks one of his teeth out. Then they find out they are old sweethearts because she had knocked that same tooth out years ago while making a living in New York. They take right good, but they have my curtain hauled up and down half a dozen times when their act is done. I dont see no sense in wearin out curtain ropes for nothin and I told my curtain puller to shove a screen in front of them and pull it away again till they got done bowin. The man jawed a lot and told me how good he took at the Atlantic Garden. I don't care whose garden he worked.

Send me a good show next week and dont forget the extry acter for the man next door. Adam Sowerguy, Manager.

OBITUARY

Andrew J. Wynne died March 14 after a lasting illness, which finally compelled confinement. Wynne was an old circus man and of late has been doing a vaudeville turn with his wife.

P. H. Prescelle, the hypnotist, who appeared in New York some months ago, died last week at his home, 244 Montgomery Street, Jersey City. Heart disease caused death. The hypnotist had been ill for some time and had not been appearing on the stage. His manager, Harry J. George, died about two weeks ago.

Ole Olesen, the midget who was with the Ringling Circus last season, died in New York Sunday. He came to this country eight years ago in company with a troupe. He was three feet four inches in height and unusually well educated, speaking four languages. Pneumonia was the cause of death.

Paul Daws, lately of Daws and Magill, died in New London, Conn., of pneumonia, March 17. Joe Magill has tried in vain to notify Mrs. Daws of her husband's death. She is professionally known as Anna Silvers, of the vaudeville team of Langdon and Silvers, who are believed to be playing on a small time in the vicinity of Pittsburg. Magill has taken charge of his late partner's possessions. He is living at 104 West 40th Street, New York, and Mrs. Daws may communicate with him there or in care of VARIETY, New York. The late Paul Daws was well known as a stock leading and heavy man, but for the last two years had been in vaudeville. He and Mrs. Daws were members of Taylor Granville's company, playing "The Aeronaut" in vaudeville. He was 36 years old and a native of Ohio. The body has been taken to the Daws' home in Kansas City.

Andrew Jackson Wayne, aged 39 years, died March 14 of tuberculosis in Oklahoma. He was an old blackface performer, who of late years has been doing an act with his wife, Florence Frey.

Charles J. Fay died March 18 of a complication of diseases. Fay at one time was musical director at the Orpheum, Denver. His last position was with the "Dainty Duchess" Co. The deceased was 39 years old.

Philadelphia, March 23.

Edward J. Brady, doorman at the Palace, dropped dead of heart disease just after leaving the theatre last Thursday. He formerly was employed at the Grand Opera House, and is well known. His widow and family were left almost penniless, and a subscription fund was started by Secretary Seligman, of the Palace.

Sidney W. Pascoe died very unexpectedly some time during the night of March 20 at his home in Chicago. He went to bed in what seemed to be his usual good health Sunday evening and was found dead the next morning. His death was attributed to heart disease. He was a manager of road attractions and there are two companies on the road now which were under his management, playing "Just a Woman's Way." Pascoe was a nephew of Lincoln J. Carter.

BILLY GOULD IN 'FRISCO.

(By WILLIAM GOULD.)

San Francisco, March 14.

I landed in town Thursday and was greeted with an earthquake at 5:52 p. m.

This is, without a doubt, the most marvelous magical city in the world. I did not know my own home. Only three landmarks of the four years ago remain—Lotta's fountain, The Call building and the St. Frances Hotel. In four years 'Frisco has been transformed from a city of wooden shanties to a fairland of steel, marble and concrete. The city tells a wordless story.

Billy Beard is playing Pantages', Sacramento, this week. Beard grows on most of his audience. (Barber number.)

Marie Glazier's (Dunn and Glazier) mother went to the box office last Sunday in Portland and said to the treasurer: "I want to purchase a seat for tonight." The treasurer replied: "There isn't a seat left, but I can give you a box." Mrs. Glazier answered: "Very well; I'll sit on a box." (George Washington number.)

I'd just as soon dine opposite a man who eats with his knife as I would listen to a knocker. (They wouldn't get this in Portland.)

There is no difference between Portland, Ore., and Portland, Me., excepting the distance.

Geo. Ryan, formerly of Burt Leslie's Co., is in business out here—taming wild flowers. George was here during the big earthquake. He says the happiest moment of his life was during the shock. Part of the building in which he was in at the time fell on three policemen and crippled them.

Unknown prize fighters have a habit of borrowing prominent fighters' names and attaching the word "Young" to it. "Young" Corbett, "Young" Sharkey, "Young" Griffo, etc. Suppose the same should apply to vaudeville. Imagine

YOUNG MARTIN BECK
PRESENTS

YOUNG BILLY GOULD

In a play by
YOUNG GUS THOMAS.

The following telegram was received by the clerk of the Continental Hotel from Los Angeles:

"Reserve square and splash; case and a half. Kick in at 8 bells."

The translation to the above junk is:

Reserve room and bath. One dollar and a half. Arrive at 8.

Walter Kelly and Bert Leslie alternated last week playing Joe Morgan in 10 bar rooms in one night. Both played the role so perfectly that even the bartenders thought they were drunk. It must be the climate.

I have seen some great entertainers out here that would be big hits back east. Lee Lloyd at the Ocean beach "Breakers" is in a class with Geo. Whiting. At Sandy McNaughton's (city) Breakers I found Jimmy Polk (banjo), Mr. Smith (violinist)

COLONIAL.

Whoever laid out the Colonial bill this week must have done so with a brick-layer's trowel, for it's about the most uninteresting show in town.

Harry Bulger's name burns up the largest amount of electric juice, but that's all. Harry didn't start anything.

"At the Country Club" is sharing honors with Bulger, but aside from a handsome set there isn't much to it. It runs away too long, and with the present cast grows tiresome quickly.

Edwards Davis, M. A., took up a lot of room on the program explaining about the different builders of his dramatization of "the psychological masterpiece," "The Picture of Dorian Gray." Another beautiful setting is all the house could see in it. At times Davis, M. A., nearly sent his audience to slumberland with his slow, sermon-like chatter, and the greater part of his epigrammatical patter hit the dome without even a titter. Davis, M. A., might procure the real thing in champagne glasses, and discard the gilded wooden ones. In the Colonial lobby a newspaper is planted in a frame with a big red headline "What will this minister do next?" Let's hope he will purchase a good sketch.

Flanagan and Edwards soon became acquainted with the audience in "On and Off," the dressing room scene bringing all the expected laughs. Neely Edwards has developed into a corking good working partner for Flanagan.

Leo Carrillo, on rather early for Leo, put over plenty of laughs, finishing a good hit. The Italian speech makes a splendid finish, and the mimic proved one of the few entertainers on the bill.

Waterbury Brothers and Tenney scored as usual. The comedian in blackface must have made up with a spoon Monday night, half his forehead showing almost white. The trio have a staple act, but that doesn't excuse carelessness.

Barry and Wolford, with their odd harmony, caught on right away in parodies and with their talk. Next to closing the show, they broke even with any.

The Three Keatons opened the show with the house half full; the other half on the way in. This didn't keep the family from registering a goodly amount of laughs, but opening the Colonial show is no cinch.

The Millman Trio closed (New Acts).

and a Mr. Kramer (pianist). They play everything from Wagner to Cole and Johnson and play everything perfectly. I handed them my song "When the Bloom Is on the Heather" and they started "ragging" the second chorus of the first verse and never even looked at the music while they played the second verse. I've met orchestras that couldn't play the same half as well at the end of a week's engagement.

We were all invited to a dance last night, "The Chickens and Roosters." It was held in an egg shell called Lyric Hall, and I crowded until 5 a. m. They have a dance out here I call it the "Bear Dance." Each couple gives an imitation of two bears with sore feet or walking on a hot stove. It is such an ungainly, awkward affair that it is really mesmerizing. I watched it for four hours.

AMERICAN.

William Morris has put together a bill for Holy Week that would be hard to surpass. The excellence of the offering is having its result, too. Monday evening the opening act played to an almost empty house, but before the bill had gone far there was not an unoccupied seat to be seen in the auditorium. The show runs along like clockwork, with applause evenly distributed. There is only one point when the entertainment loses its speed. That is the interval occupied by "After the Opera," second week.

The failure of the French playlet to get over is largely the fault of the players. No more futile combination of actors has been seen in American vaudeville (that is, in a serious production) for as far back as you care to remember. The "big scenes" comes when the husband discovers that the man whose honor he has saved has violated his home. Frederick Montague is the husband. At the proper moment he gathered himself to deliver a terrific denunciation—or should. As a matter of record he merely gives the impression of being annoyed.

The show started off at top speed. Rinaldo was among the biggest applause winners of the first half, probably dividing honors in that section with the Four Mortons, who closed the intermission following the "After the Opera," and taking away some of the bad taste it left. Rinaldo now plays "Poet and Pensant." That selection has been very much overdone by nearly all musical acts. With so delicate an instrument of musical interpretation Rinaldo might have made a better selection.

There was some rearrangement of the first half, bringing the Brittons to third place and Rinaldo to "No. 5," an exchange of position. Henry Lee was "No. 4," and did nicely with his familiar list of subjects.

Willie Holt Wakefield said it seemed good to be back home again, and she might well have felt so, for the audience greeted her as a returning favorite. The pianologist has one new bit, the recital by Johnny Smith of certain wild and weird stories told him by Willie Jones, two years his senior. It is a delightful bit of child study and Miss Wakefield lost none of its charm in the telling. Another number that appeared to be new was the story of a chorus girl who left town poor but came back with all sorts of possessions, the gifts of her "male relatives" a capital bit of wise satire.

La Petite Adelaide and her dancers are playing their first Morris week with "The Billposter's Dream," a dancing and singing arrangement. Little Miss Adelaide herself is a capital dancer and handles a song in a "cute" childish voice, while J. J. Hughes, the billposter, has a first rate eccentric dance, and together with Miss Adelaide put over a highly entertaining version of the "hypnotic dance" as an encore.

Kara is another who has not played the American of late. His wonderfully smooth and deft juggling was shown to advantage, although he was up against the handicap of closing one of the longest shows the Morris house has seen in some months.

The Empire City Quartet were next to closing and caused a veritable riot. Others were Tom McGuire and Steffin Bros. (New Acts).

Rush.

HAMMERSTEIN'S.

A capacity house greeted the show at Hammerstein's Monday night, a remarkable Holy Week showing and reflecting the popularity of Irene Franklin at the top of the bill, returning to Hammerstein's within a short time.

Miss Franklin has changed her act around, adding two new songs and taking out a couple of the first ones, including the "straight" number and costume for the opening. Both the new numbers did well. The first was quite expressive in lyrics, and both seemed locally New York. Burt Green has stopped "Rhapsodying" and filled in the change waits most acceptably with light music on the piano, "tagging" "Red Head" for enjoyment and applause.

In the first half there were two big laughing and applause winners following one another, Rooney and Bent, one of them, appearing right after the other, "Dinkelspiel's Christmas." The team had to play against the excellence of the sketch, and they closed the first half as well as it has ever been. Pat hasn't danced better in years than he did Monday evening. In his soft shoes (which denote quality and grade), the dancing was a delight, for it looks good nowadays to see a dancer who is really doing it.

Geo. V. Hobart turned out a dandy when he wrote "Dinkelspiel's Christmas." Joe Hart did as well in his department in casting the five characters. There is humor in every moment of the sketch, so well played that none is lost nor overworked. Bernard A. Reinold takes the honors for make-up and playing, but that does not reflect upon the others. In some houses perhaps a couple of the biggest laugh getting lines would have to go, but they would not impair the value of the act.

Opening the show Kessler and Dunn passed very well. The smaller of the two boys is a neat, pretty dancer, while the taller, working in blackface (with little or no comedy), has some steps that he might extend into a straight loose dance. He might also drop the second verse of the "coon" song sung by him, going immediately into the dance. The present arrangement causes a drag at this point, though the song is sung fairly well.

"No. 2" was early for Al Carleton, the tall, lank fellow, billing himself as "The Original Monologist." Carleton has adopted a severe dress, going beyond that worn by Fred Niblo, though suggesting it. In the ministerial atmosphere he attempts to create through this, Carleton can't blend the "cissy" stuff used. A pure comedy make-up as before might be more appropriate. The combination is what is known as "incongruous." Neither is the semi-recitation at the finish a good conclusion. Referring to his "Bony-part" while perhaps belonging to no one in particular, was first used by Charles F. Seimon in monolog. Carleton, through his lankiness and good voice, is there, but just how to send himself upwards should be a matter of considerable deliberation. The present frame-up does not seem strong enough for the job.

Mr. and Mrs. Jimmy Barry, Sydney Deane and Co., and the Great Lester, were all very familiar faces. At the end of the whole row, and one of the best all around shows, Hammerstein's has had in a long while, Stepp, Mehlinger and King, a "trio" singing turn, closed the show, holding the house in. This evidencing the strength of the act.

FIFTH AVENUE.

If Adam Sowerguy ever comes to New York and strikes the Fifth Avenue first, Adam won't think much of the "city houses," if the Fifth Avenue should be running the show off then the way it did Tuesday evening of this week. It may not be a daily occurrence, but somehow it seems to a person dropping in there now and then that the Fifth Avenue has a little something on the country "opry." Tuesday night the musicians strolled in the pit at 8:30. The show commenced at 8:34, after the audience had displayed impatience by stamping feet and clapping hands.

This was enough to harden the house, if not chill it. Lane and O'Donnell, who opened the bill, particularly suffered from the pensive mood the management had thrown its patrons into. If the Fifth Avenue had had a complement of nine acts, necessary for the proper running time, the wait would have been avoided. Eight acts, and several short ones among them, brought the pictures around at 10:30. As the audience departed many passed the Manhattan further up the street, where at a 10-20 scale the show was still in full blast, with all electric lights in front still on.

As usual, the Fifth Avenue program showed shifts in position; also in acts. Isabelle Evesson and Co. (New Acts) replaced Margaret Moffatt and Co. in "Awake at the Switch." Whoever traded Miss Moffatt for the Evesson piece had better keep out of the horse business. It was a pretty poor bargain, though Miss Evesson appeared early, "No. 3," leaving it for Charlie Case in the next position to pick up the laughs, which the sketch vainly strived for. Case is always laughable, though this week he is wasting some time over "Hank" having a street fight. It's not nearly as funny as a great deal of his untold material would have been.

As a ventriloquist act, Tom Edwards, the Englishman, has vastly improved over his last appearance here, when he held too closely to British humor. Now in the opening, with a "newspaper kid" having wonderful eyes for a "dummy" and well manipulated, Mr. Edwards is turning out an act in the highest grade of its kind. For an encore the ventriloquist has made a sketch out of the baby crying. During the course of this, he is using some very old material for laughs, especially the "million dollar" and "death door" stories. While his ventriloquist work here is technically not as expert as at the opening, the manner in which Mr. Edwards puts it over brought a good return. He has a very funny piece of work in the "kid dummy" biting him.

About this period of the performance the theatre filled up fully down stairs, after having a sparse look about nine o'clock. The feature of the program, Annette Kellermann, who closed the performance, may be given the credit. Miss Kellermann first appeared in New York at this house, and has ever since remained very popular there. After again watching her full performance, it may be said that among divers so far seen, Miss Kellermann is as pre-eminent as ever. The announcements are now thrown by stereopticon instead of spoken, and Miss Kellermann has a new dive for an encore. The "copies" might just as well go down and cop that also. The whole

bunch together can't harm the Kellermann young woman on work or shape one whit. Bowers, Walters and Crooker, with their "rube" comedy act unchanged, did very well, the encore proving as strong as ever. In the "No. 2" spot, the Harvey-De Vora Trio became well liked, the youthful colored boy scoring laughs, through a natural comicality and a good delivery of the dialog given to him. The act is well dressed, the young woman looking very pretty, although in the "Yama" suits, the spotlight should have been employed. It's about one instance in a hundred where the spot could have been really of benefit. The trio are singing Stella Mayhew's "Way Down in Alabam" from "The Jolly Bachelors."

A quick return engagement to the Fifth Avenue is this week's date by Horace Wright and Rene Dietrich, composing a comparatively new act. They landed strongly, particularly with "Silver Moon" at the finale, though to music lovers of grand operatic tendencies, Miss Dietrich's accompaniment in the chorus would not be termed classical nor classy, but it evidently "got to them." Opening with an aria from "Rigoletto." Mr. Wright might as well have dropped the Italian dialect. He doesn't look the character attempted. Miss Dietrich followed this by "Tetrazzini," and it was enough of the high stuff. "My Old Lady" should be taken out. It's too heavy for the spot, and Wright should have a light selection while his partner is changing. It's a good singing turn, one of the very few "two-acts" who have been able to put it over on the big time.

The tumbling by the comedian of Lane and O'Donnell is in "Class A." He takes hazardous falls, and has a bit with a step ladder which brings a scream of laughter, as the finish does a storm of applause. In the tough spot, they did well. Had not Miss Kellermann with her tank been obliged to take the closing position (through the non-intermission policy) the comedy acrobatic act would probably have closed the performance instead. *Sime.*

MAY SEE EUROPE CHEAP.

Chicago, March 23.

One of the local dailies is promoting a circulation boosting scheme which carries voting coupons for the most popular woman in Chicago, four capital prizes being offered for Chicago and suburbs and five additional prizes in certain prescribed territorial districts of the city and suburbs.

The game has not been in operation long, but they are making book in the W. V. M. A. that their own Ethel Robinson will win one of the big four or something will be done about taking the final count into the courts. Only ballot-box stuffing, it is averred, can beat the popular manager of the Association's fair and park department, and with the good start she already has it will take some high or low-handed methods to beat her out.

The prizes range from a houseful of furniture to a woman's watch, but Miss Robinson has her heart set on a tour of Europe, the fourth prize.

Toreat and D'Aliza, playing the Pantages' Circuit for the third time, were engaged by the management of the Portola Cafe while at San Francisco as a special added attraction by permission of the Pantages people.

VARIETY ARTISTS' ROUTES FOR WEEK MARCH 28

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MARCH 27 to APRIL 8, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. E." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Adair Art Grand 801 Scoville Oak Park III
Adams & Alden Orpheum Evansville Ind
Adams Mark Knickerbocker B E
Adams Billy 89 Milford Boston
Addison & Livingston E F D No 3 Palmetto Beach Tampa
Adele Bros Barnum & Bailey C R
Adehn Chas Troupe Orpheum Oakland
Adehn & Malcom Norwich Conn
Adehn The 2219 Colo Av Chicago
Aiken Bros 234 Bedford Fall River
Aiken Edgar Hastings B E
Aikens Great 2219 Gravier New Orleans
Alberts Lee 14 Probel 117 Hamburg Ger

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Permanent address: 126 E. 123d St., N. Y. City.

Alburtus & Millar Tivoli Sydney Australia
Aldines The 804 E 62 Chicago
Alexander & Berties 41 Acre Lane London
All Hunter & All Claude Pl Jamaica N Y
All Sid 900 Spring Pittsburgh
Allen Leon & Bertie Arch Chicago
Allen Violet Orpheum Atlanta
Allman Joseph 422 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B E
Alpine Troupe Grand Pittsburg
Alton & Arliss Girls Will Be Girls
Alvera Helen Imperial B E
Alpha Troupe Keith's Boston
Alquist & Clayton 645 Bergen Bklyn
Alrona Zoeller Trio 309 Hemlock Brooklyn
Altus Bros Orpheum Ogden Utah
Alvano & Co West Middletown O
Alvaretta The Jersey Lillies B E
Alvina The 301 E Wash Springfield Ill
Alvin Bros Lid Lifters B E
Alvin & Kenney Lady Buccaneers B E
Alvora & Co White's Gaiety Girls B E
American Cowboy Four Rics & Barton B E
American Newboys Quartette Trevett Chicago
Ames & Corbett 973 Gordon Toledo O
Amata Poliss Bergere Paris France

AMETA

February and March,
FOLIES HERCHER, PARIS

Amsterdam Quartet Cort Chicago Indef
Anderson & Anderson 539 Dearborn Av Chicago
Anderson & Abbott Co 8906 Morgan St Louis
Anderson & Ellison 3803 Locust Phila
Andersons Four National Htl Chicago
Apdals Animals Shea's Buffalo
Ardell Lillian Big Review B E
Ardelle & Leslie 19 Brocol Rochester N Y
Armstrong Grace 810 Dearborn Av Chicago
Armstrong Geo Behman Show B E
Armstrong & Verne Royal Wellington New Zealand
Arnold & Rickey American Cincinnati
Arthur Mae 15 Unity Pl Boston
Atkinson Harry 21 E 20 N Y
Auer B & G 410 So 4 Av Mt Vernon N Y
Auser Geo W 12 Lawrence Rd So Balling Bag
Avery W E 5006 Forresterville Chicago

Beader La Velle 820 W Christiana Av Chicago
Babe Griffin Dainty Duchess B E
Babe Clark Dainty Duchess B E
Bachelor Club 4 Pantages Sacramento
Baker Chas Miner's Americans B E

BALLERINI'S DOGS

The finest and most remarkable dog act in vaudeville. No commands given or whip used. This week (March 21), Columbia, Cincinnati.

Baker Harry 8943 Renow W Philadelphia
Baldon Jupiter Barnum & Bailey C R
Bandy & Fields 1600 La Salle Av Chicago
Banks Geo S Collinsville Mass
Banta Bros Grand Tacoma
Barrett Sisters Columbia Cincinnati
Barron Billy Brigadiers B E
Barry & Halvers Bay 7th Bath Beach L I
Barry Richards & Co Shubert Utica
Barnes & Crawford 4 Orpheum San Francisco
Barnes Reming & Co 183 W 45 N Y
Barnes & West 418 Strand London Eng
Barron Geo 2002 6th Av N Y
Bartell & Garfield 2699 E 53 Cleveland
Barlo & McQue O H Augusta Me
Barton Joe Behman Show B E
Barnett Mortimer 270 W 26 N Y
Bates & Neville 88 Goffe New Haven
Bates Will Mardi Gras Beauties B E

Baum Will H & Co 97 Wolcott New Haven
Baxter & La Conda Runaway Girls B E
Bayton Ida Dainty Duchess B E
Be Ase Duo 8443 Charlton Chicago
Beaman Fred J Hudson Heights N Y
Beardsley Sisters Union Htl Chicago
Beggs & Co Lee Varieties Terre Haute
Behrend Musical 53 Springfield Av Newark N J
Behr Carrie Oh You Woman B E
Belmel Musical 840 E 87 N Y
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalia Sisters Bagmen Chicago
Bellemonte The 113 E Av Chicago
Belle Helen Big Review B E
Belton May Frolicsome Lambs B E
Bennett Margaret Irwin's Big Show B E
Bennett Trio 206 W 67 N Y
Bennett Bros Orpheum Canton O
Bennett Sisters Miner's Americans B E
Bernstein Bertha Bon Ton B E
Bentley Musical Majestic Dallas
Bentley John O O H Chester III Indef
Benton & McKenna Colonial Covington Ky
Benton Granby & West Saratoga Htl Chicago
Benway & Mitchell 4 North W Warren Mass
Bergere Sisters Orpheum Savannah Ga
Bertina & Broome 311 S Av N Y
Beverly Sisters 5722 Springfield Av Phila
Berina Clem Big Review B E
Billie Little 4 Columbia Cincinnati
Bimbo The 4 Orpheum Salt Lake
Bindley Florence 4 Lytle Dayton O
Bison City Four 107 E 81 N Y
Bismarck & Newman E F D No 2 Lockport Ill
Bijon Comedy Trio Watson's B E
Blissett F Miss N Y Jr B E
Black & Leslie 3722 Eberly Av Chicago
Blacks The 47 E 133 N Y
Blossings The 36 Koenigsberger Berlin Ger
Blouquest & Co 3220 Chicago Av Minneapolis
Bolesse Benson 305 Jackson Av N Y
Borella Arthur 524 Stanton Greensburg Pa
Boothblack Quartet Haymarket Chicago
Booth Trio 747 Henry Columbus O
Bosner Bonnie Avenue Girls B E
Boston Harry & Peter 604 W 61 Pl Chicago
Borden Zeno & Hayden Bros Oh You Woman B E
Borger G Miss N Y Jr B E
Boswell May Columbia B E
Bouton & Tillson Miles Minneapolis
Bowles & Co Donald Orpheum Des Moines
Bowers Walter & Crooker Greenpoint Bklyn
Bowen Lina & Mull Knickerbocker B E
Bowen Clarence Knickerbocker B E
Bowman Bros Shea's Toronto
Bower Hinkle & Co Orpheum Los Angeles
Boynton & Bourke Trent Trenton N J
Bradley & Ward O H Piedmont Va
Brady & Mahoney Hathaway's New Bedford
Brady Birdie Hastings B E

BRADY AND MAHONEY

Week March 28, Hathaway's, New Bedford.
Oh! You Fred Irwin.

Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennan John E Park Erie Pa
Brennan Samuel N 2856 Tullip Chicago
Brennon Lillian Miss New York Jr B E
Brenon & Downing Grand Syracuse
Brianti Romeo O You Woman B E
Brianti Giuseppe Oh You Woman B E
Brice Fauny College Girls B E
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B E
Brinkley The 424 W 80 N Y
Brooks & Jeanette 861 West Bronx N Y
Brooks Harvey Avenue Girls B E
Brophy Alice Dainty Duchess B E
Brown Ben H Parlan Widows B E
Brown & Brown 69 W 115 N Y
Brown Bros Five B'way Gaiety Girls B E
Brown & Willmot 71 Glen Malden Mass
Brown & Farlane King Edward Halifax N S
Brown Frank Irwin's Big Show B E

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."
MARCH 28, ROYAL, MONTREAL.

Brown Dick Brigadiers B E
Browning W B Convents Sweetheart Co Indef
Browning & Lavan 886 Cauldwell Av N Y
Bruce Alfred Sam Devere B E
Brues The 129 W 27 N Y
Brunette Cyrelling Vanity Fair B E
Bruno Max O 160 Baldwin Elmira N Y
Brunswig Bros Mexico City Mexico
Bryant May Columbia B E
Brydon & Harmon 220 Montgomery Jersey City
Buchanan Dancin' Four Commercial Htl Chicago
Buchanan Dorothy Irwin's Big Show B E
Buchanan Maude Irwin's Big Show B E
Bunchu & Alger 2819 W Maine Louisville
Burgess Harvey J 627 Trenton Ave Pittsburgh

Burke Chas H Reeves' Beauty Show B E
Burke & Farlow 4087 Harrison Chicago
Burns Harry Eureka Lethridge Can
Burns & Emerson 1 Pl Boleides Paris
Burrows Travis Co 111 E 26 N Y
Butler May Columbia B E
Butler Frank Columbia B E
Burkhardt Chas J Town Talk B E
Burt Wm P & Daughter 133 W 45 N Y
Burlino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B E
Burton Irene Reeves' Beauty Show B E
Burton Joe Merry Maidens B E
Burton Courtney Reeves' Beauty Show B E
Burr & Feyrer 4 Majestic Kalamazoo
Burr & Hermann 8449 Paxton Ed Cincinnati
Byron Glets 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

Cesar Frantz Co 112 E Av Chicago
Ciba Pauline Hastings B E
Calcedo Majestic Chicago
Calvert, Mable Sam Devere's Show B E
Cameron Ella & Co 381 Broad New London Conn
Cameron & Gaylord 5906 Kennerly Av St Louis
Campbell & Parkhill 911 N 8 Vincennes Ind
Campbell Geo Hastings B E
Campbell Jack Avenue Girls B E
Campbell & Barber McJill Hanover Ger
Campbell & Brady Hastings Show B E
Campbell Harry Irwin's Big Show B E
Canfield & Carleton 2218 80 Bensonhurst N Y

CARLIN and CLARK

THE GERMAN COMEDIANS.
MARCH 28, ORPHEUM, NEW ORLEANS.

Canfield & Kooper Lid Lifters B E
Canway Fred R 6425 Woodlawn Av Chicago
Carbery & Stanton 112 E Av Chicago
Cardowine Sisters 244 W 89 N Y
Carey & Stampe 824 42 Bklyn
Carle Irving 4203 No 41 Ct Chicago
Carlin & Clark Orpheum New Orleans
Carmen Helen Grand Portland Ore
Carmen Norlie & Co Lyceum Port Arthur Can
Carmen Frank 465 W 163 N Y
Casad & De Verne Globe Kansas City
Casas Three Darlington Wis
Casmas & La Mar Box 247 Montgomery Ala
Caron & Farnum 225 E 24 N Y
Carpenter & Grady 4 Columbia Cincinnati
Carters The Grand Peru Ind
Carroll Chas 429 E Kentucky Louisville
Carson Meta Orpheum Memphis
Carson Bros 623 58 Brooklyn
Case Paul Orpheum Savannah Ga
Castano Edward Watson's Big Show B E
Caston Willis Ginger Girls B E
Carter Harry Reeves' Beauty Show B E
Carters The 921 9 La Salle Ill
Casmore Vic Behman Show B E
Cavanaugh & Lancaster Princess Winona Minn
Calest 74 Grove Rd Clapham Pk London
Chadwick Trio Columbia St Louis
Challis Beverly & Challis 824 Frankstown Av Pittsburgh
Champion Mable Wash Soc Girls B E
Chantrell & Schuyler 219 Prospect Av Bklyn
Chapin Benjamin Grand Indianapolis
Chapman Sisters & Pick 1629 Millburn Indiana
Chartelaine Stella Jersey Lillies B E
Chase Dave 90 Birch Lynn
Chase & Carma 2516 So Halstead Chicago
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington
Chick Great Frolicsome Lambs B E
Childress Grace College Girls B E
Chip & Marble York Htl N Y

"CHRISTMAS AT HIGGINS"

Great Rural Comedy Playlet.
By Evelyn Weingarden-Blanchard.
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Curtis Carl Hastings B E
Curzon Sisters 317 Adelle Av Jackson Miss

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Dale Dottie 252 W 86 N Y
Dale & Boyle Hudson Union Hill N J
Daley Wm J 108 N 10 Phila
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E

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Empire Singing Four Orpheum Canton O
Englebreth G W 2313 Highland Av Cincinnati
English Lillian Oh You Woman B R
Ernesta Great K & F 5 Av N Y
Ernest Joe Mardi Gras Beauties B R
Esner William Hastings B R
Errol Leon Jersey Lilies B R
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Ervinger Mabelle B 216 S Central Av Chicago
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G

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Girard Marie 41 Howard Boston
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Gleaton Dorothy Oh You Woman B R
Glover Edna May 238 W 44 N Y
Goforth & Doyle 1929 Bway Bklyn N Y
Goldie Jack Cracker Jacks B R
Goldman Abe Century Girls B R
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Gordon Max Reeves' Beauty Show B R
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Gordon & Brennan Sam Devere's Show B R
Gordon & Henry Star Htl Ind
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Gould & Rice 826 Smith Providence B R
Gould Stanford Orpheum Des Moines
Gould Mable Avenue Girls B R
Goyt Trio 256 Willow Akron O
Graham & Fraley Rose Sydell B R
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Grant Hazel Miss New York Jr B R
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Gray Henry Reeves' Beauty Show B R
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Gruber & Ken 406 4 Av E Flint Mich
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Hadley Mae E Tiger Lilies B R
Halperin Nan Majestic Ft Paso Indef
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Halested Willard 1004 St Charles Av New Orleans
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Hansone 1037 Tremont Boston
Hanvey & Rayless 552 Lenox Ave N Y
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Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrel
Harris George Bon Tons B R
Harris & Randall Gem Monongahela Pa
Harron Lucille Knickerbocker B R
Hart Maurice 150 Lenox Av N Y
Hart Joe O Miss N Y Jr B R
Hart Billy Cracker Jacks B R
Hart John O Miss New York Jr B R
Harts Harry Bon Tons B R
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Harveys The 802 9 Moundville W Va
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Hazelton James Wash Soc Girls B R
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Henshaw Harry Moulton Rouge B R
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Hill Bros Fay Foster B R
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Holmes Bros Bijou Saginaw
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Jerge & Hamilton 892 Mass Av Buffalo
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Jewel Columbia St Louis
Jewell & Barlowe 3662 Arlington Av St Louis
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Johnstone Chester B 333 Third Ave N Y
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Kearney & Godfrey 675 Jackson Av N Y
Keeley Lillian Fashion Plates B R
Keeley Bros Orpheum Budapest Austria
Keeley & Farber 158 W 100 N Y
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Kennedy Matt Sam Devere's Show B R
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Koppes The 117 W 23 N Y
Kramer Bruno Trio 104 E 14 N Y
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Lake & Stevenson Bon Tons B R
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Langton Joe 102 So 51 Phila
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Lansings The 210 No Broadway Baltimore
La Adella Garfield Chicago
La Auto Girl 128 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Blanche & Baby La Blanche 731 S Baltimore
La Clair & West Auditorium Quincy Mass
La Delle Four 123 S Decatur Ind
La Follies Four Barnum & Bailey O R
La Flour Joe 87 Hanover Providence
La Gusta 224 E 42 N Y

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La Mass Quail & Tom 545 Kosciuszko Bklyn
La Mass Trio 274 Barbary Bklyn
La Mont Janet Wash Co Girls B R
La Moines Musical 332 5 Baraboo Wis
La Nole Ed & Helen 1707 N 15 Phila
La Van Harry Frivolities of 1919 B R
La Vera Paul 57 Monroe Albany
La Page Great 120 Free Buffalo
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La Ponte Marguerite Superior West Tex Indef
La Roub & Scottie 162 Griffith Johnston Pa
La Rose Bros 107 E 31 N Y
La Tell Bros Garrick Flint
La Tour Irene 78 Burnett Newark N J
La Tucka Phil 130 W 130 Los Angeles
La Van Harry Big Review B R
La Vore Ethel Fashion Plates B R
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Larose 226 Bleeker Bklyn
Larriove & Lee 33 Shuter Montreal Can
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Lamb's Manikins 1209 Wilson Av Chicago
Lavards Lillian 1200 Union Hackensack N J
Lawson Chinese 6117 Madison Chicago
Le Dent Frank 418 Strand London Eng
Le Roy & Adams 1812 Loesel Av Erie Pa
Le Roy Chas 1806 N 130 Baltimore
Le Clair Harry 245 W 134 N Y
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
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Lee Frank Cracker Jacks B R
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Lee Frank Incent Girls B R
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Lester Great Keith's Phila
Lester Nina Bowdoin Sq Boston
Lester Wm Brigadiers B R
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Levitt Fella 191 Cedar Syracuse
Lewis Phil J 116 W 121 N Y
Lewis & Harr 141 W 16 N Y

BERT LESLIE

KING OF SLANG.
Week April 3, ORPHEUM, SALT LAKE.

Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 677 Washington Brookline
Lewy Harry Imperial B R
Lewy & Chapin Majestic E St Louis Ill
Lewy & Green Pat White's B R
Lewy Little Knickerbocker B R
Le Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Lincoln Military Fro 678 E 24 Paterson N J
Lingard & Walter Dime Middletown O
Lingerman The 705 N 5 Phila
Linton Tom 1985 So Penn Denver
Lissner Harry Hastings B R
Littlefield C W American New Orleans
Livingston & Co Murray Star & Garter B R
Lloyd & Castano 104 W 61 N Y
Lockwood Morton Americans B R
Logan Tim Knickerbocker B R
Londons Four 201 3 Reading Pa
Long Warren E North Vernon Ind
Long Warren E Theatro Richmond Va
Lowe Musical Majestic Butte Mont
Lower F Edward Hastings B R
Lucas Jimmie Orpheum Des Moines
Luce Linc 924 N Bond Phila
Luciers Onset Bay Mass
Luttinger-Lucas 536 Valezia San Francisco
Lynch-Hazel 355 Norwood Av Grand Rapids
Lynn Roy Box 62 Jefferson City Tenn

Macdonald Sisters 12 Bache San Francisco
Mackey James P Jersey Lillies B R
Mackey Frank Columbia B R
Mack Wilbur Temple Rochester
Mack & Douglas Co Majestic Ft Worth
Mack & Co Lee 606 N State Chicago
Macks Two Lady Buccaneers B R
Macy Mand Hall 2518 E 26 Sheephead Bay N Y
Maddox Richard C Candy Kids Co
Maguire Stuart Brussels Belgium
Mahr Patsy Pat White's B R
Malinee Alice Irwin's Big Show B R
Malcolm Emma & Peter Melrose Minn Indef
Malvern Troupe Unique Minneapolis
Mangeau Troupe 120 E 127 W 22 N Y
Manheli Troupe Frolicsome Lambs B R
Mann & Frank 301 3rd Chicago
Mann Sam Tiger Lillies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Bklyn
Manning Trio 70 Clancy Grand Rapids
Mantilla Maids 8418 S Colby Av Everett Wash
Mannen Edward Irwin's Big Show B R
Mantilla Troupe Frolicsome Lambs B R
Marcell & Lenett Bijou Jackson Mich
Marke Dorothy So Fallsburg N Y
Mardo & Hunter Cozy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marlins Band 324 W 14 N Y

Marine Comedy Trio 167 Hopkins Bklyn
Marion Miss Wash Co Girls B R
Marion Dave Dreamland B R
Marlo Aldo Trio Lumerne Wilkes-Barre
Marlowe Les Cracker Jacks B R
Marshall Max Martin Hippo N Y Indef
Marr & Swann Robinson Crusoe Girls
Marsha & Middleton 19 Dyer Av Everett Mass
Marshall Bros 112 5th Ave Chicago
Martel Lewins Duo Lyceum London Eng Indef
Martella & April Bros 911 Eldridge Av W Col
Maugwood N J
Martell & Brigadiers B R
Martell Marie 228 Sutter San Francisco
Martell Wm Brigadiers B R
Martin Dave & Percy Pantages' Denver
Martin Wm Fashion Plates B R
Martine & Carl 463 W 57 N Y
Martinet & Sylvester Columbia St Louis
Mason Mr & Mrs Blday 236 W 80 N Y
Matilde & Elvira Gem Monongahela Pa
Matheson Walter 4 Palace St Joe Mich
Matthews & Ashley 306 W 43 N Y
Mauney Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mayne Elisabeth H Ld Lifters B R
Mays Four Musical 154 W Oak Chicago
McAvoy Harry Brigadiers B R
McCabe Jack Robinson Girls B R
McGinnis Gertie & Co 708 Park Av Johnston Pa
McClain Clyde 3521 Madison Av Pittsburg
McConnell & Simpson Orpheum Evansville Ind
McConnell Sisters Grand Evansville Ind
McComick & Irving Orpheum Eau Claire Wis
McCane & Grant 636 Benton Pittsburg
McGarry & McGarry 48 Wyckoff Bklyn
McGee Joe 121 Flatland Minn
McGarry & Harris 521 Palmer Toledo
McDonald Michael Oh You Woman B R
McDowell John & Alice 627 6 Detroit
McInerney James Columbia B R
McLaren Musical Keith's Boston
McMahon & Chappelle Box 424 Bordentown N J
McNab & McNab James L I
McRae Tom Empire B R
McWaters & Tyson 471 60 Bklyn
Meier & Mora B C Bldg Seattle
Melody Lane Girls Orpheum San Francisco
Melrose & Ingram 929 Main Carey O
Melrose & Kennedy 448 Park Av Bridgeport
Mendel 18 Adam Strand London
Menekele Bijou Flatland Minn
Meredith Sisters 146 W 65 N Y
Merriman Sisters Marathon Girls B R
Merrick Thos Imperial B R
Merrill & Otto Poll's Worcester
Merrill Beale L Strubborn Cinderella Co
Merriman Sisters Marathon Girls B R
Merritt Hal Orpheum Kansas City
Merritt Sisters 12 Clinton Springfield Mass
Miles P W Dainty Duchess B R
Middleton Gladys Orpheum Eau Claire Wis
Millard & Du Bois Palace Htl Chicago Indef
Miller & Tempest Pat White's B R
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Erickson 125 Jersey Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Millman Trio Orpheum Bklyn
Mills Joe B Lady Buccaneers B R
Mills Four Morning Noon & Night B R
Mints & Palmer 1305 N 7th Phila
Mikel Hunt & Miller 108 14 Cincinnati
Moll Baby Knickerbocker B R
Montague Mona P O Box 207 Toluca Cal
Montague Harry Fashion Plates B R
Montgomery Marshall Orpheum Spokane
Mordant Hal & Co Del Prado Htl Chicago
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sis 608 E 41 Chicago
Morgan Lon Fashion Plates B R
Moore Eddie Imperial B R
Moore Mabel V Orpheum Reading Pa
Moore & St Clair Imperial Ft Worth
Moore Miss Brigadiers B R
Morrell Frank Hippodrome Cleveland
Morris & Morton 1208 St John's Pl Bklyn
Morris Mildred & Co 4 Orpheum Minneapolis
Morris & Sherwood Sisters 1123 23rd Pontiac Day-
ton O
Morris Johnny Reeves' Beauty Show B R
Morris Bros 132 N Law Allentown
Morris Edwin Reeves' Beauty Show B R
Morton & Keenan 574 11 Bklyn
Morton Paul Bathskeller Jacksonville Indef
Moto Girl American Chicago
Mowatt Five Peasies 5281 Windsor Ave Chicago
Mozarts The Majestic Milwaukee
Muford Arthur D Keith's Cleveland
Mullen & Correll Galey Bklyn
Muller Mand 601 W 151 N Y
Mulvey Ben L Orpheum Brooklyn
Munroe Lisa L Reeves' Beauty Show B R
Murray Elizabeth 537 W Cumberland Phila
Murray & Alvin Grand Albin Co
Musketeers Three Tiger Lillies B R
My Fancy 12 Adam Strand London
Myers & MacBryde 162 6 Av Troy N Y

National Four Jersey Lillies B R
Nawn Tom Colonial N Y
Nazarro Nat & Co 2101 Tracy Av Kansas City
Neff & Starr Temple Detroit

THIS WEEK, G. O. H., SYRACUSE, N. Y.
JOHN CARRIE
NEFF and STARR
MARCH 28—TEMPLE, DETROIT.
APRIL 4—TEMPLE, ROCHESTER.

Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson-Oswald & Berger Miss New York Jr B R
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edwin L Oh You Woman B R
Neunelle Mlle Del Prado Htl Chicago
Nevaros Three 335 W 88 N Y
Neve & Erwood Majestic Chicago
New Pianophilic Poll's Bridgeport

Niblo Victor Schumann Berlin Ger
Nicholas James Big Review B R
Nichols Nelson & Nichols Majestic Columbus Ga
Noble & Brooks Vanity Fair B R
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Norton C Porter 6942 Kirkpark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Middle 605 Prospect Av Bronx N Y
Noss Bertha 173 W 77 N Y
Nosses Six Colonial Lawrence
Nowlin Dave Colonial Lawrence
Nugent J C Majestic Galveston

O'Brien J Miss New York Jr B R
Odell & Gilmore 1145 Monroe Chicago
Odmont Mittal 8285 Bway N Y
Oehrlin Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmead Jessie Columbia B R
Olman Gas 418 Strand London
Olmsted Billy Behman Show B R
O'Neill Tommy Pat White's B R
O'Neill Jay Empire B R
O'Neill Ray B 328 23 Av Milwaukee
O'Neill Trio Kenyon Allegheny
O'Neill Harry Empire B R
O'Neill & Regency 502 Warren Bridgeport
Orr Joe Kentucky Belle B R
Orbanany Irma Hathaway's Lowell
Orden Kitty Irwin's Big Show B R
Orietta May Miss New York Jr B R
Orr Chas F Cort Chicago Indef
Orth & Fern Alhambra N Y
Oshun Dola 555 No Willow Av Chicago
Oswald Wm Miss New York Jr B R
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 8047 90 Chicago

Palme Esther Mlle 121 E 46 Chicago
Panter Willy Orpheum Lincoln Neb
Panter Jewell Orpheum Denver
Paradisi Billy C N 1 Htl L'Assomption P Q Can
Parshley 34 E 41 N Y
Parris Jr Geo W Lyric Catlettsburg Ky
Pasco Dick Ellis Nowlin Circus
Pastor & Marie Hartford Htl Chicago
Paterson Al Tiger Lillies B R
Pauli & Ryholda 359 County New Bedford
Pauline Danville N Y

"PAULINE"

THE SCIENTIFIC SENSATION

Panlnett & Piquo 4324 Walnut Phila
Pearl Katherine Wine Woman & Song B R
Pearce Sisters Three 725 Lane Seattle
Pearl Violet Wine Woman & Song B R
Pearson & Garfield 25 W 65 N Y
Pearson & Garfield 268 W 43 N Y
Pearson Gilbert Cracker Jacks B R
Pearson Goldie & Hill Cracker Jacks B R
Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster Av Atlantic City

PELHAM!!!

HYPNOTIC SENSATION
Playing Sullivan-Conidine Circuit.
Thanks to Direction,
CHRIS. O. BROWN. PHIL. HUNT.

Pepper Twins Lyric Sherman Tex
Perez Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Person & Halliday National San Francisco
Petching Bros Salem Mass
Peter the Great 422 Bloomfield Av Hoboken N J
Peterson Joe Queen of Jardin de Paris B R
Phillips Mondane Calvert Htl N Y
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Clason Av Brooklyn
Pierce & Matsee Irwin's Big Show B R
Pierce Frank Irwin's Big Show B R
Piccola Midgets 418 Strand W 3 London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame 978 Amsterdam Av N Y
Piscocoma Family Cracker Jacks B R
Piano Yen 15 Charles Lynn Mass
Piano Fred A 36 West Gloversville N Y
Punkett & Ritter 19 Billerics Boston
Pollard Gene Columbia Girl B R
Potter & Harris Galey Springfield Ill
Potts Bros & Co Bennett's Ottawa
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants Hippodrome Cleveland
Powers Bros 15 Trask Providence
Powers John & Jessie Star & Garter B R
Powers Mae Reeves' Beauty Show B R
Powers Great 134 Warren Glens Falls N Y
Price & Diston O H Cambridge Md
Prices Jolly 1629 Arch Philadelphia
Priest & Heinies Janet Shes' Buffalo

JANET PRIEST

And "THE HOLLAND HEINIES."
GUS EDWARDS, 1831 E'WAY, NEW YORK.

Primrose & Polhoff Avenue Girls B R
Primrose Quartette Van Buren Htl Chicago
Prince Harry Knickerbocker B R
Proctor Sisters 1113 Halcyon Bklyn
Pryor Kate Jersey Lillies B R
Pucks Two Colonial N Y
Purvis Jimmy New Century Girls B R

Queen Mab 231 S 52 Phila
Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R
 Baldwin & Good 3444 Elaine Pl Chicago
 Rainbow Sisters 840 14 San Francisco
 Ralanda & Ralanda Box 290 Cumberland Md
 Ranney Adele Sam Devere Show B R
 Ranf Claude Majestic Dallas
 Ransley Mabel Columbia Cincinnati
 Ramsey & Wells 824 Grant Camden N J
 Rankin Bobby Olympic Los Angeles Indef
 Rastus & Banks Apollo Wien Austria
 Ratelles The 637 Petionneux Montreal
 Ray Eugene 5802 Prairie Av Chicago
 Raymond Mona Avenue Girls B R
 Raymond Lillian Knickerbocker B R
 Raymond Ruby & Co Keith's Boston
 Raymond Clara Imperial B R
 Raymond Alice Empire Edinburg Scotland
 Raymore & Co 147 W 95 N Y
 Rawson Gny Bon Tons B R
 Ready G Billa Nowlin Circus
 Reded & Hadley Tiger Lillies B R
 Redford & Winchester Keith's Columbus
 Redner Thomas & Co 972 Hudson Av Detroit
 Redway Tom 141 Inspector Montreal
 Redwood & Gordon 187 Dearborn Chicago
 Reed Bros Orpheum Los Angeles
 Reed Chas E Tiger Lillies B R
 Reed & Earl Broadway Chicago
 Reid Pearl Columbia B R
 Reid Jack Clark's Runaway Girls B R
 Reiff Clayton & Reiff Galey Indianapolis
 Reilly Lillian Irwin's Big Show B R
 Reinfield's Minstrels Lyric Columbia S C
 Reeves Billy Follies of 1909
 Reeves Al Reeves' Beauty Show B R
 Reifkin Joe 163 Dudley Providence
 Regal Trio 116 W Wash Pl N Y

JOHN C. RICE AND SALLY COHEN

Permanent address, 306 West 121st St., New York.

R
 Remington Mayne Htl Gerard N Y
 Renalles The 2064 Sutter San Francisco
 Reynolds Abe Miss New York Jr B R
 Rhoads & Engel Slater's Pottsville Pa
 Rianos Four Proctor's Albany
 Rice & Cady Star & Garter B R
 Rice Frank & True 6340 Vernon Av Chicago
 Rice & Howard 432 E D N Y
 Rich & Rich 211 W 43 N Y
 Richard Bros 917 Bway N Y
 Richards Great Family Shamokin Pa
 Richards Sadie Monllu Rouge B R

4-RIANOS-4

WEEK MARCH 28, PROCTOR'S, ALBANY.

R
 Riggs Charlie Bon Tons B R
 Riley & Ahearn Pantage's Spokane
 Ring & Williams 1534 Broadway N Y
 Ring & Bell Metropolitan Minstrels Indef
 Rio Al C Orpheum Salt Lake
 Ripon Alf 545 E 87 N Y
 Ritchie Gerlie 213 Grey Buffalo
 Ritter & Foster Shorelitch London Eng

BILLIE RITCHIE

"THAT DIFFERENT DRUNK."

R
 Robins & Le Favor Yankee Doodle Girls B R
 Robbins Billy O Reeves' Beauty Show B R
 Roberts Edna Irwin's Big Show B R
 Roberts & Downey Robinson Cincinnati
 Robinson Thomas Irwin's Big Show B R
 Robinsons The 901 Hawthorne Av Minneapolis
 Robsch & Childress 950 No Clark Chicago
 Rocamora Suzanne Poli's Wilkes-Barre
 Rock & Bol 1610 Indiana Av Chicago
 Roelker Edward Dainty Duchesse B R
 Roof Jack & Clara 705 Green Phila
 Roey O W 1825 So Wichita Kan
 Roe Clara 6025 47 Bklyn
 Roe & Ellis Empire B R
 Roe Fred Bon Tons B R
 Roe Leo Empire B R
 Roe Ben Columbia B R
 Roenthal Bros 151 Chaplain Rochester N Y
 Ross T B Irwin's Gibson Girls B R
 Ross & Lewis Hippodrome St Helens Eng
 Ross Frank Trocadero B R
 Rowland Jimmie Knickerbocker B R
 Royden Virginia Mardi Gras Beauties B R
 Russell Mabel Orpheum Denver
 Russell & Church Alexandria Htl Chicago
 Russell James Irwin's Big Show B R
 Russell-Noss Bertha 172 W 77 N Y

THOS. J. RYAN-RICHFIELD CO.

WEEK APRIL 3, ORPHEUM, SPOKANE.

R
 Rutherford Jim H Queen's San Diego Cal
 Rutledge & Pickering Crescent Homestead Pa
 Ryan Richfield Co 4 Orpheum Spokane
 Ryno & Emerson 161 W 74 N Y
 Ryno Jack Empire B R

S
 Saimo Juno Hippo Accrington Eng
 Sanders & La Mar 1827 S Av N Y
 Sanderson Co 989 Salem Malden Mass
 Sanford Jere Binghamton N Y
 Sanford & Darlington 5900 Pengrove Phila
 Sauton W J 18170 Detroit
 Scanlon George College Girls B R
 Scarlet & Scarlet 913 Longwood Av N Y
 Schilling Wm 1000 E Lavalie Baltimore
 Schulteis 588 Lyell Av Rochester
 Scott Mamie Polly Oklahoma
 Scott & Yost 40 Morningside Av N Y

S
 Sears Gladys 258 W 26 N Y
 Seymour Sisters 2425 N Napa Phila
 Seyons The Yankee Doodle Girls B R
 Shaws Aerial Shumann Berlin Ger
 Shea Thos E 3664 Pine Grove Av Chicago
 Shean Lou L Bijou Lansing
 Sheldons Dogs Dumont N Y
 Sheldon Viola Hastings B R
 Shepard & Co James C 1004 Madison Av N Y
 Sherlock & Van Delle 514 W 185 N Y
 Sherlock & Holmes 1685 Ellis San Francisco
 Shubert Musical Four Bowery B R
 Sidello Tom & Co 4313 Wentworth Av Chicago
 Sidliff Chattanooga
 Siddons & Ellis 2515 So Adler Phila
 Sidman Sam Oh You Woman B R
 Siegriest Troupe Winter Circus Chattanooga
 Simms Willard Orpheum Harrisburg
 Skop S Stanley Globe N Y Indef
 Slater & Finch 10 N 3 Vincennes Ind
 Smiths Aerial Hippodrome Cleveland
 Smith & Brown Brinkman's Bermidj Minn
 Smith Allen 1243 Jefferson Av Brooklyn
 Smith Bill Hastings B R
 Smith Larry Wash Soc Girls B R
 Snow Ray W Star Seattle
 Snyder & Buckley 164 Foxall Bklyn
 Socrant Bros Three 558 Sixth Detroit
 Somers & Stocks Elks Club Dujath Minn
 Spaulding & Dupont Box 288 Opeining N Y
 Spencer & Austin Bijou Anderson Ind
 Spencer Billy Tiger Lillies B R
 Spissell Bros Columbia N Y
 Sprague & McNeese 632 No 10 Phila
 Springer & Church 96 4 Pittsfield Mass
 St Clair Minnie 140 So 11 Phila
 St Elmo Leo 2064 Sutter San Francisco
 Stadium Trio Great 211 E 14 N Y
 Stafford & Stone 624 W 189 N Y
 Stagpoles Four Unique Sheboygan Wis
 Stanley Harry S Lyric Atlanta Ga
 Stanley Vincent F Oh You Woman B R
 Stanwood David Folly Oklahoma
 Steadman Al & Fannie 685 Sixth So Boston Mass
 Steger Beanie 1534 Bway N Y
 Steiner Thomas Trio 531 Lenox Av N Y
 Stephens Paul 323 W 28 N Y
 Sterns Al 163 W 24 N Y
 Stevens E J Bijou Iowa Ia
 Stevens & Moore Rice & Barton B R
 Stewart Harry Marks Wash Soc Girls B R
 Stewart Howard Knickerbocker B R
 Stewart & Dupont Box 288 Opeining N Y
 Stevens Lillian Sam Devere's B R
 Stevens George Dainty Duchesse B R
 Stevens Paul 323 W 28 N Y
 Stickney's Dogs 4 National San Francisco
 Stoddards Musical Heuck's Cincinnati
 Strickland Rube Majestic Little Rock
 Strublefield Trio 5808 Maple Av St Louis

NOTICE
 Due to the complexed booking conditions and the lateness when many acts receive an assignment for the following week, acts now playing without a continuous route may place a permanent address in VARIETY'S Route Sheet for the remainder of the season.

S
 Stutzman & May Majestic Houston
 Sullivan Bros Four Pantages Pueblo Col
 Snily & Hussey Majestic Cedar Rapids Ia
 Summers Allen 1955 Division Chicago
 Sunbeams Three Avenue Girls B R
 Susanna Princesses St Louis Chicago
 Swan & Bamard Golden Crooks B R
 Swat Milligan 225 W 88 N Y
 Sweeney & Rooney 1434 Sumner Av Scranton Pa
 Symonds Jack Marlowe Chicago
 Syts & Syts 140 So Front Phila

T
 Tangley Pearl Orpheum Wheeling W Va
 Taylor Carey E Casino Louisville Indef
 Taylor Mac Wilson Baltimore
 Taylor Fred Brigadiers B R
 Temple & O'Brien 16 W 2 Duluth Minn
 Temple Quartette Colonial N Y
 Terrill Frank & Fred 16 W 2 Duluth Minn
 Thalero Hippo N Y Indef
 That Texas Quartette Theatre Cambridge Mass
 Thatcher Fanny Dainty Duchesse B R
 Thatcher Burnes & Co 228 St Catherine Montreal
 The Quartette Sheela's Buffalo
 Thomas & Hamilton 607 Dearborn Ave Chicago
 Thompson Amy Wash Soc Girls B R
 Thompson Ray M Hippo N Y Indef
 Thomson Harry Empire Hoboken N J
 Thorndyke Lillian 246 W 88 N Y

TAMBO AND TAMBO

Double Tambourine Splaners
 This week (March 31), Orpheum, Cincinnati.

T
 Thornton Geo A 895 Broome N Y
 Thorne Mr and Mrs Taylor 288 St Nicholas Av N Y
 Thorns Juggling Orpheum Rockford Ill
 Thorne Three 22 Scott San Francisco
 Thurston George Imperial B R
 Thurston Nellie Irwin's Big Show B R
 Thurston Great Lyric Buffalo
 Tiffany Dugan Cracker Jacks B R
 Tinker G L 776 S Av N Y
 Torleys The Empire Schenectady
 Tops Topsy & Tops Temple Rochester
 Tonkey Trabel & Billie Nevada Circus
 Travers Bella 210 N Franklin Phila
 Travers Phil 5 E 115 N Y
 Tremaine Musical Metropolitan Raleigh N C

TROVATO

SENSATIONAL VIOLINIST.

Tucker Tillie Matinee Girl Co Indef
 Tunis Fay Soul Kiss Co
 Turner Bert Grand Chillieths Mo

T
 Tuttle & May Family Fargo N D
 Tweedley John 242 W 43 N Y
 Tydeman & Dooley 108 Elm Camden N J
 Tyrrell Al H Pantage's Vancouver B C

U
 Ulme & Rose 96 W Park Av Chicago
 Umhants Bros Family Barbartown O
 Unique Comedy Trio 1937 Nicholas Phila
 Usher Claude & Fannie Orpheum Lincoln Neb

V
 Vagrants Three Poll's Hartford
 Valdaire & Varno Amphitheatre Sydney Australia
 Valdaire Beanie 206 W 93 N Y
 Valietta & Lamson Park Phila
 Van Billy & Beaumont Sisters Georges Mills N H
 Van Epps Jack 15 W 94 N Y
 Van Osten Eva Fashion Plates B R
 Von Serley Sisters 436 E 188 N Y
 Verde 270 W 89 N Y
 Variety Comedy Trio 1515 Barth Av Indianapolis
 Vassar & Arken 324 Christopher Bklyn
 Vasco 41a Acre Lane London Eng

CHAS. A. N. FANNIE VAN

Assisted by CHAS. T. LEWIS,
 "A CASE OF EMERGENCY."
 MARCH 28, LYRIC, DAYTON, O.

V
 Vass Victor V 25 Haskins Providence
 Vedder Lillie Cracker Jacks B R
 Vedder Fannie Jersey Lillies B R
 Venetian Four Family Moline Ill
 Venetian Gondoliers Band Majestic Houston
 Veronica & Hurl Falls 1336 Gillingham Phila
 Victorine Myrtle 1534 Bway N Y
 Vincent John B 820 Olive Indianapolis
 Viola Otto Bijou Greenville S C
 Violetta Jolly 41 Leipzigerstr Berlin Ger
 Virginia Florence Knickerbocker B R
 Von Dell Harry Bijou Battle Creek
 Vynos Musical Baker's Rochester

W
 Wagner Emma Pat White's B R
 Waldren May Avenue Girls B R
 Wallace's Jack Cockatoos c/o Parker Abilene Kan
 Wallace Nautilus & Co Alhambra Htl Chicago
 Walker Musical 1521 Brookside Indianapolis
 Waltheiser & Fisher 1918 S J Bedford Ind
 Walmsley Frank Empire B R
 Walsh Harry Hastings B R
 Walsh Lynch & Co Orpheum Portland Ore
 Walters John Lyric Ft Wayne Ind Indef
 Walser Twins 664 S Main Akron O

W
 Ward Klare & Ward Shea's Toronto
 Ward Billy 119 Myrtle Av Bklyn
 Ward Dorothy Miner's Americans B R
 Ward & Harrington 418 Strand London Eng
 Ward Marty S Tiger Lillies B R
 Warde & Mack Grand Homestead Pa
 Warren Bob 1808 So Oakdale Phila
 Washer Bros Oakland Ky
 Watermelon Trust Sam Devere's Show B R
 Watkins William Big Review Co B R
 Watson Sammy 338 St Pauls Av Jersey City
 Watson Kitty Irwin's Big Show B R
 Watson & Little 505 Van Cortlandt Ave Yonkers N Y
 Watson Fanny Irwin's Big Show B R
 Watson Billy W Girls from Happyland B R
 Wayne Ethel M Manzanillo Cuba
 Wayne Sisters 301 W 125 N Y
 Weaver Frank & Co 1705 N 9 Baltimore
 Webb Funny Ellis Nowlin Circus
 Welch James A & Co 248 Fulton Buffalo

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
 MARCH 28, ORPHEUM, PORTLAND.
 Direction, PAT CASEY.

W
 Welch Lew & Co Miles Minneapolis
 Wells R C 10 Warren Tottenham Ct Road London
 Wells Lew 218 Shawmut Av Grand Rapids
 West & Denton Family Davenport Ia
 West Sisters 1412 Jefferson Av Bklyn N Y
 Weston & Watson 141 W 116 N Y
 Weston Willie College Girls B R
 West Jno A & Co 59 W 66 Chicago
 Wharton Nat Majestic N Y
 Whipple Waldo Mystic York Pa
 Whitehead & Orleron Colonial Indianapolis
 Whitman Bros 1335 Chestnut Phila
 Whitman Frank Grand Victoria B C
 White Cora Empire B R
 White James Rose Hill Folly B R
 White Harry 1008 Ashland Av Baltimore Md

WILCOX AND GILMORE

STILL WORKING.

W
 White & Simmons Orpheum Kansas City
 Whitteide Ethel Peru Ind
 Whitton Tillie 96 Kane Buffalo
 Wild Albert Majestic Knoxville
 Wilder Marshall & Maryland Baltimore
 Williams Chas 2652 Rutger St Louis
 Williams & De Croteau 1 Ashton Sq Lynn Mass
 Williams Ed & Florence 94 W 108 N Y
 Williams Lew 1584 Bway N Y
 Williams & Segal Bohemian B R
 Williams & Melburn Princess Iris Co Indef
 Williams & Weston Serraners B R

W
 Williams & Gilbert 1010 Marshfield Av Chicago
 Williams & Sterling Commercial Htl Chicago
 Williams Frank & Della Palmyra N Y
 Williams Mollie Behman Show B R
 Williams Erma Mardi Gras Beauties B R
 Williams Helen Frivolities of 1919 B R
 Williams Gladys Big Review Co B R
 Willis Tom Bon Tons B R
 Willis May Columbia Cincinnati
 Willis Nat 301 W 96 N Y
 Wilson Sophia H Alpha Erie Pa
 Wilson Bros Alpha Erie Pa
 Wilson Al Salvini 3112 Clifford Phila
 Wilson Frank 1976 W 23 Los Angeles
 Wilson Jesse Irwin's Big Show B R
 Wilson & Pinkney 207 W 16 Kansas City

JOHN W. WORLD AND MINDELL KINGSTON

Week March 28, GREENPOINT, BROOKLYN.

W
 Wilson May Fashion Plates B R
 Wilton Joe & Co 1129 Porter Phila
 Winchester Ed Grand Tacoma
 VARIETY ROUTES — NINE
 Winkler Kress Trio 252 W 38 N Y
 Winters Comedy Four 769 E 156 N Y
 Withrow & Glover 228 W 44 N Y
 Wilson & Kelly 30 Tecumseh Providence
 Wolf Moore & Young Bros Pergola Allentown Pa
 Wolfe Walter Bon Tons B R
 Wolfe & Lee 324 Woodland Ave Toledo
 Wood Ollie 534 W 150 N Y
 Woodall & Young 317 1 Ave Nashville
 Woodhull Harry Lid Lifters B R
 Woodman Harry Ellis Nowlin Circus
 Woods & Woods Trio Continental Htl Chicago
 Woods Ralton & Co Bijou Battle Creek
 Wood Ollie 534 W 150 N Y
 Wood W S Bon Tons B R
 Wooley Mark Knickerbocker B R
 Wooley & Adams Knickerbocker B R
 Work & Ower Orpheum Harrisburg
 Wright & Dietrich Poll's New Haven
 Wyckoff Fred Pantages Tacoma

Y
 Yackley & Bunnell Lyceum Stamford Conn
 Yaw Don Dn 119 E Madison Chicago
 Yeoman Geo 4566 Gibson Av St Louis
 York Charley Carbondale Pa
 Young Ollie & April 58 Chittenden Av Columbus O
 Young De Witt & Sister 58 Chittenden Av Colm-bus O
 Young James Grand Syracuse
 Younger Bros 112 S Av Chicago

Z
 Zam Trio Waverly Htl Jacksonville Indef
 Zanciga The 356 W 146 N Y
 Zanetos The Columbia St Louis
 Zanzillas The Empress Brixton Eng
 Zanol's Living Statues Imperial B R

ZERTHO'S

NOVELTY, ORPHEUM CIRCUIT.
 This week (March 31), COLUMBIA, ST. LOUIS.

Z
 Zanol Vernon & Co Schumann Frankfort Ger
 Zech & Zech 46 Franklin York Pa
 Zeda Harry L Wintergarden New Orleans
 Zeller & Thorne Willard's Temple of Music
 Zimmer John Colonial Indianapolis
 Zimmerman Al Vanity Fair B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
 Weeks March 28 and April 4.

A
 Avenue Girls People's Cincinnati 4 Empire Chicago
 Behman Show Waldman's Newark 4 Gayety Hoboken
 Big Review Casino Bklyn 4 Empire Bklyn
 Bohemian 28-30 Luzerne Wilkes-Barre 31-2 Gayety Scranton 4-6 Gayety Albany 7-9 Empire Schenectady
 Bon Tons Star Bklyn 4 Gayety Bklyn
 Bowery Burlesquers Olympic N Y 4 Star Bklyn
 Brigadiers Empire Chicago 4 Star Cleveland
 Broadway Gaiety Girls Royal Montreal 4 Star Toronto
 Century Girls Buckingham Louisville 4 People's Cincinnati
 Cherry Blossoms 28-30 Gayety Scranton 31-2 Luzerne Wilkes-Barre 4-6 Folly Paterson 7-9 Bon Ton Jersey City
 College Girls Westminster Providence 4 Gayety Boston
 Columbia Burlesquers Casino Boston 4 Columbia N Y
 Coney Corner Girls 28-30 Empire Schenectady 31-2 Gayety Albany 4 Royal Montreal
 Cracker Jacks Gayety Bklyn 4 Metropolitan N Y
 Dainty Duchesse Columbia N Y 4-6 Empire Albany 7-9 Mohawk Schenectady
 Dreamlands Academy Pittsburg 4 Lyceum Washington
 Ducklings Bijou Phila 4-6 Gayety Scranton 7-9 Luzerne Wilkes-Barre
 Empire Burlesquers Dewey Minneapolis 4 Star St Paul
 Fada & Follies Gayety Washington 4-6 Apollo Wheeling 7-9 L. O.
 Fashion Plates Star Milwaukee 4 Dewey Minneapolis
 Fay Foster Trocadero Phila 4-6 Luzerne Wilkes-Barre 7-9 Gayety Scranton
 Follies of the Day Standard St Louis 4 Empire Indianapolis
 Follies of New York Star & Garter Chicago 4 Standard Cincinnati
 Frolisome Lambs Lyceum Washington 4-6 L. O.
 7-9 Auditorium Harrisburg
 Ginger Girls Standard Cincinnati 4 Gayety Louisville
 Girls from Happyland Gayety 4-6 Gayety Minneapolis
 Golden Crooks Casino 7-9 Gayety Baltimore

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

Grand Opera House, New York, Next Week (March 28)

RETURNING TO VAUDEVILLE SHORTLY

ALEXANDER
AND
SCOTT

"FROM VIRGINIA"

Featured with COHAN & HARRIS' MINSTRELS

PAT CASEY, Agent



TORCAT

ASSISTED BY

M'LE FLOR D'ALIZA

PRESENTING THE ONLY TROUPE OF TRAINED GAME ROOSTERS IN THE WORLD.

"I regret that TORCAT and FLOR D'ALIZA were not able to give us a few more weeks of their time owing to eastern engagements, but hope that in the near future I may have the pleasure of securing their services for a long engagement, for the certainly were a big feature attraction during their engagement at the PORTOLA CAFE. Truly yours,

(Signed) TONY LUBELSKI, Amusement Manager, Portola Cafe Co."

"One act especially appeals to ladies and children. This is Torcat and Flor D'Aliza and their performing roosters. Nothing among animal acts is like this one; in fact, it has no equal in the world."—Seattle "Daily Times," Jan. 15, 1910.

"A distinct novelty and pleased immensely."—Vancouver "World," Jan. 8.

"Feature act, handsomely staged and costumed and is a distinct comic novelty."—Vancouver "Daily Times," Jan. 20.

"Simply wonderful."—Vancouver "Daily News-Advertiser," Jan. 18.

"Really marvellous."—Tacoma "Daily Ledger," Jan. 25.

"The act well deserves its title of the only and most wonderful of its kind in the world."—Tacoma "Daily Tribune," Jan. 25.

"San Francisco, March 5th, 1910.

"The act well deserves its title of the only and most wonderful of its kind in the world."—Tacoma "Daily Tribune," Jan. 25.

SIM—COLLINS AND HART—LEW

Closing with "LITTLE NEMO" after a two years' engagement. Will play Vaudeville for eight weeks on "MORRIS TIME," then sailing for Europe.

March 28th, Plaza, New York.

All booked through B. A. MYERS

Hastings' Show Gayety Milwaukee 4 Alhambra Chicago
Irwin's Big Show Empire Toledo 4 Gayety Detroit
Irwin's Gibson Girls 28-30 Apollo Wheeling 31-2 L O 4 Empire Toledo
Irwin's Majestic Gayety Detroit 4 Star & Garter Chicago
Imperial Star St Paul 4-6 Empire Des Moines 7-9 Lyceum St Joe
Jardin de Paris Star Cleveland 4 Academy Pittsburgh
Jersey Lillies Garden Buffalo 4 Gayety Toronto
Jolly Girls Columbia Boston 4-6 Empire Schenectady 7-9 Gayety Albany
Kentucky Belles Century Kansas City 4 Standard St Louis
Knickerbockers Corinthian Rochester 4-6 Mohawk Schenectady 7-9 Empire Albany
Lid Lifters Gayety Baltimore 4 Gayety Washington
Lady Buccaneers Folly Chicago 4 Star Milwaukee
Marathon Girls Euston's Chicago 4 Empire Cleveland
Mardi Gras Beauties Gayety Hoboken 4 Music Hall N Y
Masqueraders Murray Hill N Y 4 Casino Phila
Merry Whirl 28-30 L O 31-2 Apollo Wheeling 4 Gayety Pittsburgh
Merry Maidens Empire Indianapolis 4 Buckingham Louisville
Miner's Americans 28-30 Empire Des Moines 31-2 Lyceum St Joe 4 Century Kansas City
Miss New York Jr 8th Av N Y 4 Casino Bklyn
Morning Noon & Night 28-30 Folly Paterson 31-2 Bon Ton Jersey City 4 Howard Boston
Moulin Rouge Howard Boston 4 Columbia Boston
Parlarian Widows Alhambra Chicago 4 Euston's Chicago
Pat White's Gaiety Girls 28-30 Bon Ton Jersey City 31-2 Folly Paterson 4 8th Av N Y
Queen of the Jardin de Paris Gayety Louisville 4 Gayety St Louis
Revera Beauty Show 28-30 Mohawk Schenectady 31-2 Empire Albany 4 Casino Boston
Renta Sentries Gayety Kansas City 4 Gayety Omaha
Rialto Rounders Gayety Pittsburgh 4 Garden Buffalo
Rice & Barton 28-30 Gilmore Springfield 31-2 Empire Holyoke 4 Murray Hill N Y
Robinson Crusoe Girls Gayety Minneapolis 4 Gayety Milwaukee
Rose Hill Gaiety Phila 4 Waldman's Newark
Rose Sydeall Music Hall N Y 4 Westminster Providence
Runaway Girls Gayety Boston 4-6 Gilmore Springfield 7-9 Empire Holyoke
Sam Devere Empire Bklyn 4 Bowery N Y

Sam T. Jacks 28-30 L O 31-2 Auditorium Harrisburg 4 Monumental Baltimore
Scribner's Oh You Woman Metropola N Y 4 Gayety Phila
Serenaders Gayety St Louis 4 Gayety Kansas City Star & Garter Empire Cleveland 4-6 L O 7-9 Apollo Wheeling
Star Show Girls Lafayette Buffalo 4 Avenue Detroit
Tiger Lillies 28-30 Gayety Albany 31-2 Empire Schenectady 4-6 Bon Ton Jersey City 7-9 Folly Paterson
Town Talk Bowery N Y 4 Empire Newark
Truaders Gayety Toronto 4 Corinthian Rochester
Umpire Show Avenue Detroit 4 Empire Chicago
Vanity Fair 28-30 Empire Albany 31-2 Mohawk Schenectady 4 Olympic N Y
Washington Society Girls Star Toronto 4 Lafayette Buffalo
Watson's Burlesques L O 4 Trocadero Phila
Wino Woman & Song Monumental Baltimore 4 Bijou Phila
Yankee Doodle Girls Empire Newark 4 L O 11 Bijou Phila

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.

Where L follows, letter is in London office.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for two weeks.

L following name indicates postal advertised once only.

Ashley Herbert
Anderson Fred
Gayety St Louis
Adams Ollie
Astrella Sisters
Arnold Jack
Albert Robert
Aumack Frank
Ashton & Earle
Ames & Corbett (C)
Abibergs The
Araki Tan
Appleby E J

Brownlee & Co (C)
Burns Sol (C)
Barr & Evans (C)
Baird Blanche (C)
Booth J (C)

Barthell Clara (C)
Bush Devere Four (C)
Balbeck Wilhelm (L)
Bell & Henry (L)
Berrett J (L)
Birch Lew
Bassett Mortimer
Bolton Vienna
Barry Tom
Bob Tip & Co
Bordley Chas T
Buch De Vere Trio
Rush Bros
Brenes Harry
Brine Smith O
Blondell
Bell & Washburn (C)
Berry Alice (C)

Birkett Ruth (C)
Barton Edith (C)
Baird Blanche
Berry Wallace
Beverly Gladys (P)
Braham Michael
Boeman Theresa
Brokaw Fred Bond

Candell J D (C)
Carey & Stampe (C)
Collins Eugene (C)
Crockford Jessie (S F)
Cunningham & Ross (L)
Chevallier A (L)
Campbell Flo (L)
Columbia Comedy Four
Cook Joe
Carney Ida
Coleman L S
Clark Marguerite
Cowper Jimmie
Coogan Jack
Carleton Macy & Co
Campbell Vera
Camp Shop
Carter Augusta T
Courtney Carson
Clark Hazel
Clare Frances
Claude Toby

Dagnan Clara (C)
Dean Laura (C)
Derby (G) (C)
Douglas & Van (C)
De Noyer Eddie
De Loris Dick
Doyle & Primrose
De Leon Eva
Duckett John
Dynes & Dykes
Dougerty & Le Mar
Daly Carroll
Delaney & Wahlman
Davenport Blanche
De Coe H
De Bell Eugene
Debelld Mrs H (C)
Dobiado's Sheep (S F)
Dryer Billie Mrs
Duncan Ray (C)
Defrey Gordon (S F)
De Milt Gerlie
De Hollis & Valora
Darton Lewis
Daisell Florence
Dunne J W

Dunn Bill
Denamore Beth
Everhart (L)
Emmett K
Egan Joseph M
Edward Dandy (L)
Edward Zelma
Emerson May
Esterbrook Fred (P)
Earle Agnes
Edythe Corinne
Edman Chas

Fabian Ruth (C)
Frances Willard (C)
Flaming Walter (C)
Finley Willie (S F)
French Henri
Fowler George L
Fitzgerald Michael B
Fayot Gertrude
Flower Cora (S F)
Force & Williams
Fordy Adele (C)
Flower Cora (S C)
Finney Frank
Fuller Bert (C)
Fowler Q (C)
Francis Wilhelma
Ford Max Mrs
Frankie Jessie (P)
Ford & Swor
Falla Billy A
Fougere & Emerson

Gillman Earl (C)
Goldstein Nat (C)
Gordon Cecil (C)
Grady T J (L)
Graham M L
Gordon's Bounding (L)
Gent Mr (L)
Gleason Allie
Guerrero Rosario
Gaston Billy
Gara Joe
Gibbons E
Gilles E
Gill William S
Girdler Earl
Gordon Harry
Gibson Clara (C)
Golden Jack Mrs (S F)
Gordon Max
Gottlieb Amy (C)
Glenway & Russell (C)
Glassando Millie (C)

Gillespie C S
Gordon Bert (P)
Gillen Tom (P)
Glendower & Manion
Gansey Ray
Grade Gustav

Holman Richard (C)
Holland H L (C)
Hillman & Roberts (C)
Hoffman Walter (C)
Herron Bertie
Hungarian Boys' Band
Harrison Jules (L)
Hudson Leon (L)
Hodding Belle (L)
Horslein Lillian (L)
Hammann Herbert
Hughes Nick
Harland Butler
Hansen Julia
Henry Jack
Hart Mark
Hart Will
Henderson Dell
Hayden & Davis
Handy Anna
Hayes Tom
Hunter Julia
Herrington Alfred
Howard Jack
Hickey Tom (C)
Harland & Rollinson (C)
Hurado Arnulfo (C)
Hammond Chas (C)
Harvey & Chase
Howard & Butler
Haynes Beatrice (P)
Hyland Leo
Harvey Elsie
Horton Jimmy
Hobson Irene

Jordan Stanley
Johnson Tony
Jansell Sadie
Jenkins Ed

Kramer Al (C)
Ketta Arthur (C)
Kelly & Kent
Keltons Threo
Kronemann Bros
Kent Louise (C)
Kashina
Kimber Elsie

Kramer Sam
Kestner Ira
Lawn Jack (C)
Leavitt Jack (C)
Lamb's Manikins (C)
Lambert (L)
Lacoe Hugh
Lucas Ed & Hazel (C)
Lavin Arthur
La Mar Dorothy
Lorette William
Lester Will
Lamar William
Linton Nettie
Lester Ed
Linton Clara
Linton Nettie
Lloyd Clinton E (C)
Leon & Adeline (C)
La Far Dora
Lee Harry & Virginia
Lorenz John (P)
La France Jos (S C)
Moore Thos (C)
Melnotte Hugh (C)
Manning Marie (C)
Moody Ralph (C)
Matthewson Joe (C)
Murray Tom (C)
Martina Nellie (C)
Marcellus (S F)
Murray Eddie (S F)
Manion Raymond G (O)
McLeon Andy (L)
Moss Mr (L)
McNally S (L)
Middleton
Mayers J (L)
Meredith J
Murray B W
Matthews Jack
McGee William
Mitterwasser Antone
Montgomery & Healy
Sisters
Melvin Maybelle
Moore Annie
Victor
Morrell Marie
Montrose Bell
Mans W
Mankichi K
McNaley & Stewart (C)
Morris Joe (C)
Mack Boni
Molliner May
McKinley Nell
Moran & Moran

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

"THE NEW AMERICAN BEAUTY"

REINE DAVIES

STARRING IN HER "\$7,000.00 SONG 'HIT'" **"MEET ME TO-NIGHT IN DREAMLAND"**

New York for a run. The "NIFTY" act they're all talking 'bout. Prof. copies. **WILL ROSSITER**, *The Fellow With the "Hits"*, 182 LAKE ST., CHICAGO, ILL.

VIVA ETHELIA "THE HUMAN MOCKING BIRD"

Formerly with Grand Opera

Address care VARIETY, CHICAGO

BIRD MILLMAN

The daintiest Wire Act in Vaudeville

NEXT WEEK, (MARCH 28), Orpheum, Brooklyn

Direction, PAT CASEY

NETTA VESTA IN SONGS

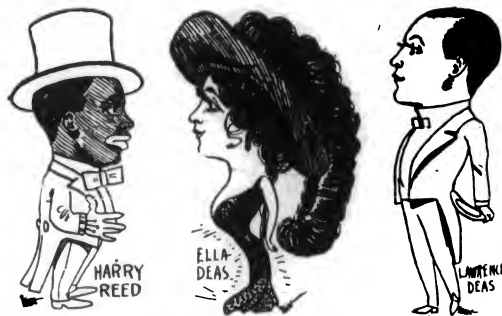
EXCLUSIVE DIRECTION, EDW. S. KELLER

THE LEO-DOHERTYS-VIOLA

"BITS OF EVERYTHING."

BOOKED SOLID, S.-O. TIME, UNTIL JUNE 25th.

Permanent address: WHITE RATS OF AMERICA, NEW YORK.



DEAS, REED AND DEAS

Some Singing, Some Comedy and Some Clothes

Playing the West

William Morris Bookings

Address, care VARIETY, Chicago

its India Cafe is ventilated by "washed air," whatever that is.

Lon Williams, known far and wide in circusdom, is out of luck. He drew \$50 from the bank last Saturday and When Beverly White paid him \$3 he owed him, Williams wrapped the singles around the "bank roll"—and then lost the bundle. During Monday a valuable diamond ring slipped from his finger. The third catastrophe has not been reported.

A report said Frank Hunter had left the Potter-Hartwell Trio and would do a single. Hunter is still the "straight" man of the trio.

Chas. Coleman, who had signed as opposition agent for the Forepaugh-Sells Show, has changed his mind, and has come to Chicago to manage a picture house on the north side.

Chas. A. White, accompanied by his wife, arrived from Philadelphia last week, to start preparations for the newspaper advertising which is to proclaim the opening of the Ringling Show at the Coliseum, April 6.

Woe among several hall show agents. Mr. Robinson, concerned in the management of "Bat" Nelson painted the glories of a job in advance of the Nelson-Wolcott picture week. Smith, Turner, Al Waite, Frank Hurst and several others are mourning the fact that Robinson was out of town and gone for good on the day he had appointed to close the deal with them.

Gertrude Millington will replace Adele Ritchie in "The Girl in the Taxi," at the Cort.

Nick Long and Idaline Cotton are in Chicago.

They have booked Churchill's three weeks, which will mark Miss Cotton's return to the stage after an illness of several weeks.

Frederick and Edith Julian, formerly members of the Marlowe stock company, will play "Mrs. Van Nostrin's Burglar" in Chicago vaudeville, opening 28.

J. S. Pierce, representing the Vaudeville Managers' Circuit, Grand Rapids, was in Chicago last Saturday booking acts for the thirty-two theatres which they represent in Michigan and Ontario.

The Dohertys have signed for the twelve weeks of Paul Goudron's S.-O. bookings, opening March 28 at Minot, S. D. They are now negotiating for a continuation of the same time to the Coast.

Jessie Couthoul, whose home is in Chicago, has recovered from a very severe and protracted siege of illness, sufficiently to renew her vaudeville bookings, which begin soon.

Harry Earl began his duties Monday as one of the "relay" press agents with the Forepaugh-Sells Bros. Show, starting on his advance material for the season.

Lewis and Grace Braham have issued artistic invitations to the reviewers to witness their new act, "Phantograph," at the Garfield and Crystal, where it is booked for the current fortnight.

Ollie Young and April, who have been very successful in this section, sail for London May 25, to fill contracts on the other side. They will introduce there a novelty which they tried out at the Tivoli last week, a miniature aeroplane that

flew by its own power in a circle, describing antics similar to boomerangs, which they use in their act.

Paul Stanhope has left the Bothwell Brown Co. and joined the Five Merry McGregors, expanding the clan to six. The act is booked on the Morris time, headed for New York.

Roberts, Hayes and Roberts canceled the Castle, Bloomington, for the stated reason that Mr. Roberts was too ill to appear. Rumored that there may be a lawsuit resulting.

The Morris office has taken over the bookings of the new Foster, in Edgewater, previously booked by the Metropolitan Agency, in opposition to the Wilson, now booked by Frank Q. Doyle.

The United Fairs Association has closed contracts to supply the exclusive amusement programs, midway shows, free acts, etc., for the Ohio State Fair, to be held in Columbus Sept. 5-10.

Will F. Thomas, who was chief of publicity for the Alaska-Yukon-Pacific Exposition, passed through Chicago last week for Brussels, where he will represent the United States Agricultural Department at the forthcoming American Exposition.

J. C. Mathews, of the Morris Agency, and Pat A. Henry, of the Metropolitan Agency, have been made members of the Fire Chief's staff by recent appointment.

F. H. Bradstreet, of the W. V. M. A., is still confined to his home by an illness which now points to possibly serious results. His houses are being booked, during his absence, by H. M. Miller.

A. E. Meyers, who is Chicago's Pat Casey, headed a party which made the trip to Lansing last Monday to see Dorothy Vaughan's performance of "The Eagle and the Girl," in which she is extensively booked through the west by the Meyers agency.

Karl Hobbittselle, president of the Inter-State Circuit, has returned to his offices with the W. V. M. A. after an eight weeks' tour of the south, where he inspected the various houses on the circuit.

Among twenty acts sent from Chicago last week for a tour of the Lyric Circuit by C. E. Hopkins, now located in his new offices here, Geo. L. Wade and Co., went to Wichita, the Prentice Four to Shreveport, Clothilde and Montrose to Dallas and Tom Hirschhorn to Joplin.

Williams and Gordon have been booked by A. E. Meyers for nearly time until they open in August for a tour of the Orpheum Circuit, fixed by the same agency.

Minnie Palmer was compelled to cancel her date on the "taxi cab circuit" (booked by Frank Q. Doyle) on account of illness.

Under the conditions which governed the song contest at the American last week "Tennessee" was voted the most popular vocal composition of the period. Harry L. Newman, who publishes the song, is a local hustler, and he put in his best legs campaigning for votes and presenting his song in novel manners. The rivalry was keen. New York and Chicago publishers being in sharp competition to win a majority of the votes cast by last week's patrons of the American.

Ray L. Royce, who came here to rehearse with the Hyams and McIntyre summer show, which Will Block will not present at the Whitney, grabbed three weeks of W. V. M. A. time to compensate him for the journey. He played the Majestic last week and is booked for Milwaukee and the Star, Chicago. It is reported that Joseph M. Galtes and the Witmarks are going to provide new backing for the "Seventh Daughter" and that rehearsals will proceed.

Fred Hamill and his bathing girls opens on the W. V. M. A. time at Ann Arbor, April 4, booked by A. E. Meyers.

Jimmie Henshel and his band were booked for only two concerts at the American last Sunday and played them—not for a week as has been stated.

Easter Sunday brings Lulu Glaser to the Lyric, in "One of Our Boys"; Mabel Taliaferro will stage "The Call of the Cricket," at the Chicago Opera House, and on Saturday night, March 26,

When answering advertisements kindly mention VARIETY.

BEST PLACES TO STOP AT SOMETHING NEW IN SONG HITS

"If I thought you wouldn't tell," "You could be my Gal Molly," but
"You would have to put on your old gray bonnet" and meet me every night at the

SARATOGA
CHICAGO

where they entertain you while you eat with the best of vaudeville. Don't forget to reserve your table and the phone number is CENTRAL 4450.

William Norris, in "My Cinderella Girl," starts an indefinite run at the Whitney.

SAN FRANCISCO

BY LESTER J. FOUNTAIN,
VARIETY'S Western Office,
2004 Sutter Street.

PORTOLA (Albarn & Leaby, mgrs.; agent, Bert Levey).—Al Allen, Zabandis, Miles Quartet, Earl Sisters, Mayo and Rowe.

HAIGHT (Hallaghan & Getz, mgrs.; agent, Bert Levey).—Raymond and Hall, Misch and Co., Annie Morris.

THALIA (W. S. Allen, mgr.; agent, New York Vaud. Co.).—Montrose Troupe, Wilbur and Gerard, Armortte, Del Adelphi.

CALIFORNIA (Lichtenstein & Michaels, mgrs.; agent, New York Vaud. Co.).—Orpheus Comedy Trio, Eunice King, Florio De Ruffell, Trowell, Malan, McGrath, Howard Co. (afterpieces).

PORTOLA CAFE (Herman Hermansen, mgr.; amusement director, Tony Liebel).—Bonsanquet, violinist; Edith Helena, Mlle. Suzanne Remi, Edith Mote, Count Jose de la Franconia; Kristof Trio, Italian Opera Troupe, La Estrellita.

COLUMBIA (Gottlieb & Marx, mgrs.; agent, K. M.).—Arbuckle in "The Round Up."

SAVOY (J. W. Bussey, mgr.; director, John Cort).—"The Red Mill."

PRINCESS (S. L. Loverich, mgr.).—Kolb and Dill, "The Merry Widow and the Devil."

ALCAZAR (Balsco & Mayer, mgrs.; stock).—"Are You a Mason?"

ORPHEUM (Oakland) (Martin Beck, gen. mgr.; agent, direct).—Lottie Williams and Co., Ida Fuller, Chas. Ahearn, Cyelling Comedians, Chas. and Lilly Charlene, "Joy Land," Winousa Winter, Felix and Barry, Reynolds and Donegan.

BELLE (Oakland) (Jules Cohn, mgr.; agents, S. C. W. P. Reese).—Carlyle Moore and Ethelyn Palmer and Co., Lea Theodores, Hathaway and Seigle, Collins and Brown, Alf. Rippon, Pero and Wilson.

BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Almon and Nevins, Minnie Louis, Lakola and Lorain, Albert Leonard.

A deal which promises to develop into considerable importance and said to have been under consideration for some time, but which was not a few days ago, the preliminary details brought to a successful issue by the interested parties at a meeting held at the Princess Theatre 16, wherein a new vaudeville circuit will be established upon the Coast. Archie Levy, who has long been favorably identified with vaudeville in San Francisco and the Pacific Coast, and S. L. Loverich, manager of the Princess, one of the originators of popular price vaudeville in San Francisco, will head the new circuit. With them are associated nine other well-known Coast managers, who have pledged their houses and financial aid to the movement, and several well-known capitalists, among them a high public official, all of whose names are being kept secret. \$10,000 in said to have been subscribed at the meeting Wednesday and ten weeks guaranteed bookings secured with numerous houses in the Northwest in sight. The ten weeks already secured will commence in San Francisco and terminate at San Diego. The names of the houses secured in San Francisco are not obtainable at this writing, but the Novelty, two blocks from the National, and under the nominal control of S. L. Loverich, will no doubt be one of them. Mr. Levy, when asked as to what other house will be secured, answered that one would be built if necessary. S. Morton Cohn, president of the Amalgamated Film Exchange, with offices in Portland and Seattle, and controlling a string of small houses throughout the northwest, has been in town for some time, and is known to be one of the prime factors in the new combine. During his stay here he made an unsuccessful attempt to negotiate with D. J. Grauman, but whatever his proposition, his efforts proved unsuccessful. Straight ten cent vaudeville has been decided upon. Archie Levy will shortly depart for Chicago and New York to arrange eastern booking connections. Levy is enthusiastic over the new venture, and promises that many innovations will be introduced by the new circuit, and says that the people of San Francisco and coast cities will soon be enabled to witness a high-class vaudeville performance for ten cents.

Manager Sam Harris has been confined to his home for the past two weeks with a severe attack of grippe, but expects to be back in harness within a few days.

Winifred Stewart has been withstanding a siege of illness for the past few weeks, and although still working, is under a physician's care.

Zick Abrams, acting for E. G. Thomas and Mr. Penny of Spokane, secured the sole rights for the Nelson, Wolgast fight pictures in Washington, Oregon and Montana; \$4,000 was the price paid.

Bob Burns is now booking a single and double weekly in Klamath Falls, Salem, Albany, Cornwalls and Lebanon, all in Oregon.

Fire Chief P. H. Shaugnessy made application 16 to be retired, after twenty-four years' service.

Theatrical Gowns and Costumes—MRS. H. JACOBS, formerly of 6th St., now at 1050 Golden Gate Ave., cor. Buchanan, San Francisco, Cal.

The EDMOND'S FURNISHED FLATS

The Only Flats Catering Exclusively to Performers
764-766 8th AVENUE, Between 46th-47th STS. 770, 772, 780 8th AVE., Between 47th and 48th STS.
HEADQUARTERS—770 8th AVE.
Phone 545 and 554 Bryant.
ONE BLOCK TO TIMES SQUARE.
RATES—\$10.00 UPWARDS.
NEW YORK CITY

HOTEL PLYMOUTH

38th STREET, BETWEEN 7th AND 8th AVENUES, N. Y. CITY

NEW FIRE-PROOF BUILDING A STONE'S THROW FROM BROADWAY

"NOTICE THE RATES." A room by the day, with use of bath, \$1.00 and \$1.25, single; \$1.50 and \$1.75, double. "No higher." A room by the day, with private bathroom attached, \$1.50, single; \$2.00, double. "No higher." Rooms, with use of bath, from \$5.00 to \$8.00 per week, single; and from \$6.00 to \$8.50, double. "No higher." Rooms, with private bath attached, from \$8.50 to \$10.00 per week, single; and from \$9.50 to \$11.00, double. "No higher." Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts.
T. SINNOTT, Manager

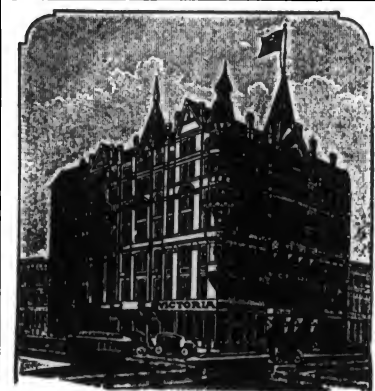
BEST PLACE TO STOP AT IN NEW YORK CITY "25 Seconds from Broadway."

THE ST. KILDA
163 West 34th Street

Furnished Rooms only. Baths—Telephone—Electric Light.
(Phone 3445—Murray Hill)

Terms Reasonable
Under management of PAULINE COOKE and JENIE JACOBS.

For rent, two beautiful summer homes on Long Island. Apply to the above.



HOTEL VICTORIA

E. R. CARR, Mgr.

Cor. CLARK and VAN BUREN STS.,

CHICAGO

FIREPROOF

Newly decorated and refurbished throughout.
Catering to the theatrical profession.

Rates \$1.00 and up
EXCELLENT CAFE IN CONNECTION.

THE RUDGER

Furnished Rooms Reasonable.

261 West 42d St., New York
Opposite the American and near Hammerstein's.
Special rates for professionals. Phone 3753 Bryant.

"Not A Word" Cafe

GUS DURR, Prop.

1433 Broadway, Cor. Madison St., Brooklyn, N. Y.
Phone 1363 Bushwick.

Chief Shaugnessy became active head of the fire department immediately upon the death of Chief Sullivan, who was killed in the earthquake in 1906. Chief Shaugnessy will be retired upon a pension of \$208 monthly.

Because his fiancée, Emily Wilson, of the Kolb and Dill Co., could not keep the secret of their

WINCHESTER HOTEL

"THE ACTOR'S HOME."

SAN FRANCISCO, CAL.

Rates—50c. to \$2.00 day. \$2.50 to \$3.00 week.
600 Rooms. Centrally located, near theatres.
ROBIN & SHARP, Props. CHAS. BUSBY, Mgr.

WALDORF HOTEL

140-42 E. MADISON ST., CHICAGO (European),
opposite La Salle Theatre. Steam Heat, Elevator.
Electric Light. Rooms with Private Bath and
Lavatory, Stationary Water. Local and Long Distance
Phones in all rooms. Special rates to the
profession. E. G. WEISS, Prop.

FURNISHED ROOMS REASONABLE.

Near Times Square and Broadway.

242 W. 43rd ST., NEW YORK
MRS. FAUST

DOTTORY'S

FLORENTINE TABLE D'HOTE.

155 W. 44th St., near Broadway, New York
Lunch 45c. Dinner 65c., with wine.
Weekly accommodation for the profession.
FIRST CLASS FURNISHED ROOMS.

RUNYAN HOTEL

ERIE, PA.

307 French St. Professional rates.
One block from theatres.

FLORENZ HOUSE

170 W. 47th St., NEW YORK

Near Broadway. Phone, 3911 Bryant.
(THE HOME OF THE THEATRICAL PEOPLE.)
FIRST-CLASS ROOMS AND BOARD.

HOTEL NETHERLANDS

"Troupers' Home." Rates, 50c. to \$1.50 day;
\$3.00 to \$7.00 week. Centrally located. 208 Howard St., San Francisco. Geo. De Ballier, Prop.

WELLINGTON HOTEL

COR. JACKSON BLVD. AND WABASH AVE.,
CHICAGO

RATES \$1.00 AND UP
\$150,000 Spent in Improvements
Visit the famous Indian Cafe.

approaching marriage, Charles Loring Roberts became rather plumed one day last week, and created a lively scene upon the street as a crowd of theatregoers, who wending their way homeward, Mr. Roberts was stationed near the stage entrance of the theatre last evening awaiting his fiancee with a mortgage house in his pocket and had dentally overheard the merry discussion of the

company as they passed, which caused a frown to gather upon his brow, and he became exceedingly angry, so much so, in fact that he greeted his future mate with a rebuff as she came tripping lightly toward him with eyes aglow with love and affection. Astonished and hurt at his strange reception, she turned, joining a girl friend. They walked to Fillmore and Sutter Streets, where Miss Wilson was accosted by a man, with whom she stopped with her companion and started to talk. Roberts, following in a rage, grasped Miss Wilson by the arm and demanded that she accompany him. For an answer he received a slap in the face from Miss Wilson. Later she repented and was escorted to her apartments by Roberts and a fearful good night was spoken.

Puerl Wilkerson, the well-known local musical comedy producer, is now on the payroll of the California Theatre, from which it may be inferred that Manager Michaels is contemplating installing musical comedy. Vandeville at this house has been doing a fairly satisfactory business, but his experiments it looks as though overated skirt attractions might improve the attendance.

Business all over town this week has taken a big drop, especially so at the legitimate houses. Robert Edeson at the Van Nees, playing to empty benches, and the same conditions prevail at the majority of the dramatic houses. "The Merry Widow" at the Columbia is getting a big play.

Torest and Flor D'Aliza were a riot during their engagement at the California for the past two weeks.

The Victory again opened last week with vande-ville this time under the management of the corporation owning the property, composed of fourteen members.

The American Aviation meeting will be held in San Francisco April 8-9-10, under the auspices of the San Francisco Aero Club, including an exhibition of monoplane and dirigibles. Aviators Hamilton, Willard and several other well-known air pilots will appear.

A jovial crowd of Rats met at the Pabst Cafe, Oakland, last week, and had a great scamper. Among the notables present was Walter Kelly, Mr. and Mrs. Jim McIntyre, Lawrence Crane, Tom Heath, Bert Leavy, Fred Lindsay and Manager McLee and girls from the McIntyre and Heath, totaling in all about thirty persons.

Walter Hoff Seely reports that while in Denver he organized a building corporation, to be known as the American Theatre Building Co., with stock subscribed. A 99 years lease has been secured upon a property on Chicago and Fifteenth Streets, opposite the Denver Auditorium, and plans are being drawn by Henry Ives Cobb for a building to include a theatre seating 2,040, which has been leased to William Morris Western, to be completed and opened in October. Mr. Seely states the original site has been rejected and money advanced has been returned by Mr. Gano, who was interested in the venture. In answer to the question why active building operations had not been commenced here, Mr. Seely stated that the action of O'Brien & Werner, the local architects, in neglecting to finish their plans had made it necessary for them to have others drawn. E. C. Horn Sons were then secured, but later found it impossible to complete them in the time allotted by the lessors of the ground. By good fortune it was discovered that the plans for the Salt Lake House, drawn by Henry Ives Cobb, were for the same width as the house here, with the exception that it simply required the modification required by a long lot to fit at the San Francisco property. Specifications, bonds etc. for the local Morris house were recorded in this city 14.

BOSTON

By MORTON BERGE,

VARIETY'S Boston Representative.

82 Sumner Street.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—Farley and Clark, s. and d., good operators; Belle Hathaway's Monkeys, funny; Doria Opera Trio, artist; Hope Booth and Co., went well; Winsor McKay, cartoonist, encore; Adeline Boyer, headliner, daring act, two curtains; Caine and Odum, song and talk, pleased all the way; Taylor Granville and Co., added feature, bout act to close, a gallery riot.

CASINO (Charles Waldron, mgr.; agent direct.).

"Gaiety Extravaganza Co."

GAITEY (G. H. Batcheller, mgr.; agent, direct.).—"Dainty Diphtheria."

COLUMBIA (Harry Farren, mgr.; agent direct.).

"Gory Corner Girls."

HFR (Joe Mack, mgr.; agent, William Morris).

Petting Bros., "A Garden of Music" pictures.

21 23: Sylvain and O'Neill, "At the Seashore";

Parson Sisters, s. and d., 21 26: "Wonderful Grogg,"

Geedy Opera, comedienne.

PALACE (J. M. Mosher, mgr.; agent, National).

Rivers and Danon, George Hatfield and Co.,

Gilmore, Kirby and Gilmore, Powers, Marvel,

Libson, Denim and Co. Fritz's Dogs, John

Burke and Carrie Easton, the Melons, Devero

Bros., Helston and Head, s. and d., comedians;

pictures.

WASHINGTON (s. and d., mgr.; agent, Na-

thals, Lena and s. and d., Dan and Grey,

Whitely and s. and d., s. and d., s. and d.,

s. and d., s. and d., s. and d., s. and d.,

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DIRECTION PAT CASEY

THE GREATEST VAUDEVILLE HIT IN YEARS
MARCH 28, ORPHEUM, KANSAS CITY



DOROTHY VAUGHAN

IN HER NEW ACT "THE EAGLE AND THE GIRL"

Sole Management PAT CASEY and A. E. MEYERS

WATCH US!

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THE WHITE CITY TRIO

EARL TAYLOR AL WHITE HARRY KRANZMAN

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"The Greatest Organization of Women Musicians in the World."—Florida "Times Union."

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50—ARTISTS—50

AT LIBERTY
AFTER TEN YEARS OF
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CONCERTS, EXPOSITIONS,
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Classical and Popular
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FRANKIE AND JERE LITTLE BILLY

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COLUMBIA, ST. LOUIS, MARCH 21-26; GRAND, INDIANAPOLIS, 28-APRIL 2.

JO PAIGE SMITH, Agent

An offering



McGRATH & YEOMAN

That radiates

in their
artistic singing
and comedy
offering

Only Delights. "The Lunatic and the Prima Donna" Absorb it.

Agent, S. A. PECK

IRREPRESSIBLE

DOROTHY DANTON

"THE GIRL FROM THE BLUEGRASS."

TREMENDOUS HIT, FIFTH AVENUE, NEW YORK, MARCH 20. JAMES PLUNKETT, Agent.

PAUL DURAND Presents A New "THE RUSSIAN PEASANTS"

Importation

National Dancing and Acrobatic Dog Act

Beautiful Costumes—Special Scenery

Now Playing United Time

(SAMAROFF AND SONIA)

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Aubrey Pringle and George Whiting

GOING WEST WITH 2 "SHAPIRO" SONG HITS.

"YOU ARE THE IDEAL OF MY DREAMS"

THE GREATEST BALLAD EVER, AND

"WHEN ROSALIE SINGS CIRIBIRIBI"

That real Italian Song that makes them take notice. Last chance to hear this big act in town this week. Bronx Theatre. Good-by—we're off.

1910.
JUNE 13th—SPOKANE.
" 20th—SEATTLE.
" 27th—PORTLAND.
JULY 4th—
" 11th—SAN FRANCISCO.
" 18th—SAN FRANCISCO.
" 25th—OAKLAND.

AUG. 1st—OAKLAND.
" 8th—LOS ANGELES.
" 13th—LOS ANGELES.
" 22nd—
" 29th—SALT LAKE CITY.
SEPT. 5th—OGDEN.
" 12th—DENVER.
" 19th—

SEPT. 26th—DES MOINES.
OCT. 3rd—KANSAS CITY.
" 10th—KANSAS CITY.
" 17th—SIoux CITY.
" 24th—ST. PAUL.
" 31st—DULUTH.
NOV. 7th—MINNEAPOLIS.
" 14th—WINNIPEG.

NOV. 21st—MILWAUKEE.
" 28th—MAJESTIC, CHICAGO.
DEC. 5th—ST. LOUIS.
" 12th—INDIANAPOLIS.
" 19th—CINCINNATI.
" 26th—EVANSVILLE.
1911.
JAN. 2nd—MEMPHIS.
" 9th—NEW ORLEANS.

Under Sole Agency of JACK LEVY, Inc., 140 West 42nd Street, NEW YORK

Turney Bros., Mr. and Mrs. Hughes, Charles McKenzies; pictures.
OLD SOUTH (Nat Burgum, mgr.; agent, National).—Prof. Corey, Fagan and Merriam, Neil Eastman, Knight and Day, May Nasy, Al Byron, Siddons and Earle, Green and Jelly; pictures.

QUEEN (W. J. Wherry, mgr.; agent, National).—Lewis Jerge, Harry Gerard, Edna Russell; pictures.

UNIQUE (W. J. Wherry, mgr.; agent, National).—Betty Duxbury, Danny Donnelly, Dancing Barrell, Gertrude Ring; pictures.

BEACON (Frank L. Browne, mgr.; agent, National).—Gertrude Carlisle, McLean Sisters, Rubé Armdale, Lees La Greas, Holland and Creighton, Billy Beverly; pictures.

PASTIME (Charles Heath, mgr.; agent, National).—Desmond Kelley, Jack Williams, Harry Parker, Phillips and Creighton; pictures.

STAR (Charles Campbell, mgr.; agent, National).—Ellen Musette, John Mack, Sandy McGregor, Ray Corrie; pictures.

KEITH'S (George Clark, mgr.; agent, U. B. O.).—Hearn and Rutter, dancers, opened bill strong; Mrs. Eva Fay, headline holdover, strong; "No. 3" was picture of Mrs. La Salle Corbell Pickett, headliner next week in vaudeville debut, "High Life in Jail," first time here; fair; Orth and Fern, "Sign that Book," big band; Johnny Stanley and Elida Morris, fast act, went well; "Pianobonds," hit; Anelliotti's mind-reading dog, "Pilu," laughing success; Three Ernests, com. gym., closed bill in whirlwind style.

The Seaside Temple, Revere Beach, will open 27 for Sunday concerts, with bookings furnished by Fred Mardo of William Morris' Boston office. This will be one of the earliest spring openings in advance of the regular beach season.

Stage Manager William Morell and Electrician Curtis Johnson, of Keith's, went to New York this week to see Gertrude Hoffmann's revue at the Bronx, and to note the stage and light work at close range, preparatory to the act coming to Keith's, Boston, later in the season.

The American reports the heaviest week opening since Lauder week for Adeline Boyer and other features of the week's bill. The house orchestra of eleven pieces was enlarged for the Boyer act by six more pieces, including two violins, two horns, oboe and bassoon.

Harry Whitlock, who came here from New York to be manager of the new Boston branch of the Leo Circuit, and Tuesday noon that he had gone to work for the Hodgdon Booking Agency, which had the office where Leo's Boston branch had desk room. Whitlock said: "I have gone to work for Hodgdon. Hodgdon had the main office here in which I have desk room for Leo. Leo has not come over here yet. I am waiting to hear from him. Meanwhile I shall keep his desk going till I do."

Openings, 21 included: Colonial, "The Harvest Moon"; Majestic, "A Certain Party"; Globe, "My Friend from Below"; Grand Opera House, "Billy the Boy Artist"; Castle Square, "The Marriage of Kitty." Bookings 28 included: Hollis, Billie Burke in "Mrs. Dot"; Majestic, Lew Fields in "Old Dutch"; Castle Square, "The Marriage of Kitty"; Grand Opera House, "Graustark."

Rival grand opera is on in Boston, beginning next Monday. The Metropolitan forces, under their reciprocal arrangement with the Boston Opera Company, begins a week at the Boston Opera House. The Manhattan Opera Company begins two weeks the same night at the Boston Theatre.

PHILADELPHIA

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Dazle, Leo Donnelly, Ward and Curran, Mangan Troupe, Mignonne Koklin, McDewitt and Kelly, Madden and Fitzpatrick, Five Alpine Troupe, Sam Dody, Galetti's Baboons; pictures.
VICTORIA (Jay Mashbaum, mgr.; agent, M. P. C. O. A.).—Lew Harris, Nat Goetz, Cora Youngblood Corson Sextet, Rath and Mack, Dalley Bros., DeBois, Kilsto and Lewis, Todencia and Keating; pictures.

PALACE (William Barritt, mgr.; agent, M. P. B. O. A.).—John O'Reilly, Rado and Bertram, Adams and Mack, Cohen and Clifford, Benzoita and LaRue, Charles Grant's Dogs, Palmero Trio, Fredericks Trio; pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Helen Stewart, George Miller, Costellos,

Gramlich and Hall, DeDie's Animals, Nellie Lyton; pictures.
PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Huber's Bears, Ed. Estus, Barnett, Franklyn and Co., Claude Austin; pictures.

TWENTY-NINTH STREET PALACE (Thomas Dougherty, mgr.; booked direct).—Prof. Frederick Bowen, Imperial Comedy Trio, Flo Ellwood; pictures.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Carl Damman Family; Mme. Oberster, Nicholas and Croix, Benah and Miller, Tommy Dugan, Hamilton and Ronca; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—LaBelle Troupe, Three Coattas, Marion & Hughes, Harry Gilbert; pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Five Licorice Slicks, Margaret and Edith Braunslett, Panklab and Co., Princess Mirpf, Joe LaFleur; pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Flying Hudsons, Mile. Electrica, Queen and Ross, Bond Morse, Musical Campbell; pictures.

COLONIAL (J. Wolf, mgr.; agent, Taylor & Kaufman).—DeShont's Dogs, Mosarto, Ramsey and Wells; pictures.

GEM (Morris & Amk, mgrs.; agent, Taylor & Kaufman).—Duff and Walsh, St. Gotthard Trio, Lester Bernard, McCloud and Melville, LaDon and Viretta, Hughey Fishery; pictures.

EMPIRE (Sanford & Western, mgrs.; agent, Taylor & Kaufman).—Orloff Troupe, J. W. Holland and Co., Hamilton and Howlette, Hughey Fishery, St. Gotthard Trio, Lester Bernard, Barry and Barry; pictures.

MANHEIM (Fuhrman Bros., mgr.; agent, Taylor & Kaufman).—Church City Quartet, Barry and Barry, Mammion Sisters, J. W. Holland and Co., Hamilton and Howlette; pictures.

TROCADERO (Charles Cromwell, mgr.).—"Cherry Blossoms."

CASINO (Elias & Koenig, mgrs.).—"Edman Show."

BIJOU (O. M. Ballant, mgr.).—"Bohemian Burlesquers."

GAYETY (Eddie Shayne, mgr.).—"High Rollers."

ST. LOUIS

BY FRANK E. ANFINGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Good bill this week, with Fred Rouen, gymnast; Two Arkansas, Frankie Carpenter and Co., Little Billy, De Haven Sextet, Benjamin Chapin and Co., Lillian Herlein, Clow Zertzo's Canine Comedians in the choicer positions.

OLYMPIC (P. Short, mgr.).—Elsie Janis, in "The Fair Co-Ed."

STANDARD (Leo Reichenbach, mgr.).—"Merry Maidens," Ad. Wolgast, added attraction. The show is cut for the pugilist to go three rounds.

GAYETY (George Chennett, mgr.).—"Rents-Bantley."

Lillian Herlein, at the Columbia this week, was the star of a summer garden stock company here last year and is scoring big at each performance.

The Bergere Sisters, Rose and Jeanette, at the Majestic in East St. Louis last week, are local and sisters-in-law of George (Newly Wed) McManus. Both are well known here and made a distinct hit. A number of friends went over the river to see them.

A 33-acre tract on Creve Coeur Lake was purchased last week by James J. McDermott who has an option on 72 adjoining acres. He says he will build a large resort, probably a summer garden. The site is accessible from the end of a car line and besides it will be made attractive for motorists.

Ruth St. Denis did so well at four matinees last week that she has extended her engagement in Hindoo dances and appeared twice this week.

ATLANTIC CITY

BY I. B. PULASKI.

YOUNG'S PIER (W. E. Shaekelford, mgr.; agent, Ben Harris, through U. B. O.).—Carrie DeMar, "The International Comedienne," headliner. Her original songs given in her clever way won the applause honors. She has added a new number, "The Female Drummer," with

which she opens. In singing "Sweetheart Joe," new electrical effects show a rain storm and she slips on a wet rain coat before giving the sneezing chorus. Fanny Ward, in her new sketch, "An Unlucky Star," was held over, unusual in this house. Miss Ward repeated the bit of last week. The Five Olympians, although closing the bill, held the audience with their brouzed bodied posing. James Thornton disappointed and Bert Howard went on in his place, giving a pianolog which won big applause. The Arlington Four proved an excellent quartet. Parsley scored an individual hit with his musical offering. Gallaway, cartoonist (New Acts).

STEEPLECHASE PIER (E. L. Perry, mgr.; agent, Rudy Heller).—Milton and Dolly Nobles, Lady Carmen, Miss Baltimore, Bud and Clare, Donnelly and Carroll, Lorette.

STEEL PIER (W. Botwell, mgr.).—M. p. MILLION-DOLLAR PIER J. L. Young and Kennedy Crosson, mgrs.).—Winston's Seals; M. p.

There is a lot of diversion for the Easter throng. The Horse Show on the Million-Dollar Pier, vaudeville at Young's and the Steeplechase; Blanche Bates in "The Fighting Hope" at the Savoy; "A Skylark" at the Apollo, Vesella's Band on the Steel Pier and all the cafes open.

On Saturday afternoon and evening the Mask and Wig Club of the U. of Pa. replaces "A Skylark" at the Apollo and will give the first performances of this year's show "The Desert of Mohomet." Next week "The Goddess of Liberty" splits the week with "The Lady from Lobster Square" at the Apollo, while "Is Matrimony a Failure" plays the full week at the Savoy.

Bert Howard (lately of Howard and Lawrence) and Co. will open on Young's Pier next week in a new melodramatic comedy entitled "2300" by Clayton Kennedy.

Percy Wenrich was down last week looking for a house. He intends to have his home here permanently with his family who will keep house when he is on the road. It was on Young's Pier that Dolly Connolly and Percy Wenrich opened their present successful vaudeville act.

The Criterion, which has been closed all winter, is still dark. \$10,000 a year rental is asked, with no bidders. Giles Clement, who formerly was the manager of the Steeplechase Pier, considered taking the house, but when the price was quoted, he passed.

Leo Carrillo, who scored a hit on Young's Pier last week, is some swimmer and he bids distance records on the Pacific Coast. He surprised the natives by his capers in the Brighton Casino pool during his stay here.

A funny stunt happened in the local recorder's court last week. A man had been arrested for imbibing too freely and it was not his first nor recent appearance before the bar of justice. The judge remarked that he was tired of the offender's frequent arrest and gave him the alternative of leaving town and going home or to May's Landing (jail). The prisoner replied that he had in Camden and didn't want to go home. "Ninety days."

Marc Klaw, Henry B. Harris and his father, William Harris, Mose Gumble, Grant Lafferty and Morris Sheek were week-end visitors.

Senorita DeArmond, late of the Banda Mexicana, is singing at the Hygeia cafe. Jack O'Keefe, who just finished playing the Mosart time, is also singing at the same place.

On Monday Joseph Hart, who was here looking after a few changes in Carrie DeMar's act, received a cablegram from Moss & Stoll (through Llewellyn Johns), asking that Carrie DeMar open June 6 at the Coliseum, London, and "The Futurity Winner" to play the same date at the Hippodrome. "The Futurity Winner" had been booked at the Hipp in Feb. 1911. Mr. Hart will go over early in May. His "Bathing Girls" effect is being used at the present in the Drury Lane pantomime "Aladdin." Later on he intends putting the "Bathing Girls" in the music halls.

The interior of the Savoy has lately been repainted.

S. Lubin, the motion picture film producer, has opened his Chelsea cottage. He declared that he would open ten theatres devoted to pictures and

vaudeville by Sept. 1. These houses will be located in northern Pennsylvania, northern New York and Canada.

Since the talk of an aviation meet to be held here from June 30 to July 10 there have been all kinds of aviators in town. Most prominent among them was M. B. Compton, the inventor of the electric baseball score card which is shown in many cities by various newspapers. Mr. Compton's machine is a bi-plane and he contemplates giving exhibitions in the different baseball parks around the country.

It was rumored that Mabel Barrison would open 28 at the Savoy in her new show "Lulu's Husbands." On the same date Jos. Howard, her husband, plays the Apollo in the "Goddess of Liberty." Thus the unusual spectacle of husband playing against wife might have been. However, "Is Matrimony a Failure" is booked in the Savoy for that week.

"The Motor Girl" reopened on Thursday last at the Savoy, with Emma Carns the feature. The book is unchanged, but there was a lot of new music given. In all there were twenty songs, some good and others not. Grace Tyson scored a decided hit and easily shared honors with Miss Carns. Billy Gaston and Arthur McWaters were paired together. Either the book does not give them the right stuff or they have not had time to work out what is expected of these two clever boys. Ethel Green had several numbers with which she scored, dancing in her easy, graceful way. Miss Tyson played the part of a "Dutch" girl. Her songs "Wilhelmina" and "Xumpla Yimipi, Johnson" were hits, especially the latter. The show is playing Philadelphia for three weeks.

It is said that there was a little unpleasantness between Emma Carns and Grace Tyson on the opening night. Jake Shubert, however, fixed things up before he left town next morning. Jake is some fixer, now, 'tis said.

ATLANTA, GA.

ORPHEUM (H. Cadosa, mgr.; agent, U. B. O.).—Mallie and Bart, acrobatic, scored big; Louis Granat, whistler, good; John and Mae Burke, comedy skit, well received; Tuscan Troubadours, treat, headline honors; Bovis and Darling, singing duo, average; George Yomans, comedian, good; Singing Musical Trio, hit.—EMPIRE (Tony Talarini, mgr.; agent, Empire Theatrical Ex.).—Hill and Edmunds, Vaude. Comb.—QUEEN (J. H. Daniels, mgr.; agent, E. T. E.).—Wazo and Marion, telephony; Louise Cody, soubrette.—FAVORITE (Walter Wall, mgr.).—Alley Stock Co. BRIX.

AUGUSTA, ME.

OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).—Follette and Wilkes, a. and d., very good; Ward, Sister act, very clever.—COMIQUE (H. L. Morrill, mgr.; agent, I. B. A.).—Vaudeville and pictures; William Campbell, comedy juggling, very good.

BAYONNE, N. J.

BIJOU (J. C. Southland, mgr.; agent, Fitzgerald; rehearsal 1).—Carl Damman Troupe, acrobats, head the bill and applauded; Ned Ray, monolog, good; Sheppard and Ward in songs, went fair; Three Perry Sisters, "Chorus Life," laughter; Blackett and Crawford, a. and d., fair; Hilton and Lewis, comedians, the laughing hit of the bill; Ernesto Sisters, wire artists, great; Piper, Locke and Burt Co., "After Twelve Years," a playlet of western life, did nicely; Mr. and Mrs. Tom Fletcher, colored entertainers, good; Weadick and La Due, Inuit experts, very interesting. LE ROY C. FARR.

BIRMINGHAM, ALA.

MAJESTIC (Carl Rettig, mgr.; agent, Interstate Amusement Co.).—Monday rehearsal 10. Will Dockray, b. f., good; Bonita and Co., the talking baby doll, very good; Hanahua's goats, fair; Chas. Mills, comedian, pleasing; Blum, Bonin, Burr, musical novelty, hit.—PASTIME (Sam Pearl, mgr.; agent, Gus Sims; rehearsal good).—Harry King, rube comedian, fair; Frank and Williams, comedy singers, good; Joe McAnulla, Irish tenor, pleasing; Sam Pearl, songs, very good.—ALAMO (H. L. Morris, mgr.; agent, I. B. A.).—Helen L. and Co., Trilxie Deuille, fair; Florence H. and Co., The Great McEwen, pleasing; 1. by good.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

BILLEE SEATON

"The Breezy Singer of Breezy Songs"

Under exclusive management of **EDW. S. KELLER**

LILY LENA

KANSAS CITY "POST," MARCH 14, 1910.

"Lily Lena, who opened her American engagement at the Orpheum here last year, is back with her quaint songs, her captivating smile and her art that is art. Miss Lena has a few of the songs of last season and more new ones, but the old ones are getting the applause just as vigorously as ever, and the audience yesterday would not be stopped until she had sung 'Have You Got Another Girl at Home Like Mary' the hit of her last year's engagement. But there's only one Lily Lena, and she may be termed the Henry Lauder of them all. She has individuality enough to class her as the little lady slightly different. When the orchestra began the opening strains of her first song the applause began, for the people knew what to expect, at least those who had heard her before did, and the new ones were not disappointed. She drew her hearers right up close with her peculiar words in their peculiar melody, and they couldn't get enough of her singing. It certainly is good to behold Lily Lena again in Kansas City, and if she gets what she deserves the S. R. O. sign should hang out twice a day during this week."



KANSAS CITY "TIMES," MARCH 14, 1910.

ORPHEUM — VAUDEVILLE.

"The art of Lily Lena, the English singer, is the kind that establishes a binding interest between the audience and the performer. When she appears there is an impulsive desire to applaud. She smiles a smile that is both individual and collective. Every person feels that the smiles are for him alone. When she sings the song is for each person individually. Every one feels at home. Lily Lena's voice is attractive because it is just the sort of voice to be expected in a woman of her appearance. It is a 'how-do-you-do' voice, and it searches out every corner in the house and not a word is missed anywhere. The songs are of the English type. The title of one is 'If You Don't Want to Be My Husband, Won't You Let Me be Your Wife?' But any song would be a hit if Lily Lena sang it."

TOM DAVIES TRIO "MOTORING IN MID AIR"

Now Playing STOLL CIRCUIT, ENGLAND. Can accept American Time from October onwards.

Agent, H. B. MARINELLI, Long Acre Building, New York



KAUFMAN BROS.

In "TUNEFUL ORIGINALITIES"

BIG SUCCESS ON PERCY WILLIAMS' CIRCUIT.
THIS WEEK, ALHAMBRA, NEW YORK.
NEXT WEEK (MARCH 28), KEITH'S, PROVIDENCE.

EDW. S. KELLER, Agent

GLADYS

CLARK AND BERGMAN

HENRY

Meeting with Big Success

Percy G. Williams' Bronx Theatre, March 21
Greenpoint Theatre, March 28

Booked by the Hustling Agent, JAMES PLUNKETT

Next to the "star" act, Mr. Julian Eltinge, Alva York, an English singing comedienne, was decidedly the favorite. She, too, impersonates characters very cleverly, but with such winning actions and pleasing voice as to secure an echoing response from every human heart within gaze of her charming person. The people clamored for more than her strength would admit of, so admirable is her work.

ALVA YORK

MORRIS CIRCUIT

Direction of B. A. MEYERS

GEO.—STOKES AND YOUNG—PEARL

THE BOY, THE GIRL, THE PIANO
NEXT WEEK (March 28), HUDSON, UNION HILL

When answering advertisements kindly mention VARIETY.

ANNA CHANDLER

Scored a big success upon opening at the **EMPIRE, LIVERPOOL, (England)**

More Still Time to follow including a week at the **London Coliseum, April 18th**

Thanks to **Russell and Held** who were so kind to me during my first week in England

Address, care of **VARIETY, 418 Strand, London.**

FOR SALE "THE LITTLE IMMIGRANT"

Including New Drop.

This act has played all the big time and is suitable for smaller houses or burlesque. Address **WILL LESTER, 149 Kirby Avenue, West, Detroit, Mich.** New York Representative, **JOS. MANNING, 319 West 46th Street.**

WANTED AT ALL TIMES A No. 1 VAUDEVILLE PERFORMERS

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COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; Sunday rehearsal 10).—Barry and Halvers open strong; Dougherty Sisters, excellent dancers; Mlle. Bianci, excellent; Felix Adler, good; Willy Pantzer Co., very fine; Signor Travato, meritorious; "Circumstantial Evidence," featured; Haines and Vidocq, excellent; Ballerini's Canine Tumbler, well trained.

EMPRESS (William Grey, mgr.; agent, S. C.; Monday rehearsal 9).—Alber's Bears, featured; Robert Bertram and Co., sketch, good; Gil Brown, dancer, good; Bush and Peyser, comedy bit of bill; Ernst Brinkman, comedian, good; The Schwillingers, Clarence Sisters, singers, good.

PEOPLE'S (J. E. Fennessy, mgr.).—"The Brigadiers," with a two-act piece containing some of the oldest rot in burlesque. The chorus is a mixture of fairly good-looking girls who are inclined to try to do something.

STANDARD (F. J. Clements, house agent).—"Queens of the Jardin de Paris," Mlle. Murlin and Two Peraris are featured, remainder of bill not being worth while.

HEUCK'S (Harold Jacoby, mgr.; agent, Loew Co.; Sunday rehearsal 9).—Lew Hoffman, comedy juggler, good; George Lauder, ventriloquist, good; Nibio and Kelly, s. and d., good; Gertrude Lee Folsom and Co., comedy sketch, nice; Lizzie B. Raymond, bit; Caron and Herbert, big. **AMERICAN** (Harry Hart, mgr.; agent, Gus Sun; Monday rehearsal 9).—Rose Adelle and McKever, playlet; Almond, soubret; Rhodes, Rhodes and Winfred, sketch; Mason, Wilbur and Jordan, pantomime; The Zat Zams, Reed and Marlowe, crayon artist and dancers; Lola Radcliffe, comedienne; Clayson Family, brass quartet.

CLEVELAND, OHIO.

KEITH'S HIPPODROME (H. A. Daniels, mgr.).—Keith's Indoor Circus, March 21 to April 2: Aerial Montazelli, ordinary work on wire and trapeze; The Two Legrets, do two good turns; Zenso, one-legged wire and trapeze worker, makes a hit; Alex Seabert and his comedy mule, "Gatling Gun," please; Imperial Kitamura, Japanese Troupe, wonderful juggling and balancing feats; Powers' Elephants are the main feature, with their many tricks; Fred Stelling and Dog do stunts for the children; Roberts and Dub, strong men of note; Four Lukens, sensational casting act; Lizett Seabert, in novel horseback riding; Spader Johnson and Dan Marvella, "Brainstorm Automobile," captured the audience; Captain Treat's Trained Seals were well appreciated; Aerial Smiths, good; Two Seaberts in a two-horse carrying feature; Lorach Family, Risley acrobatics of uncommon ability; Lukens' Lions, perfectly trained; Foster closes the show with his "leap for life," landing on his chest.—**STAR** (Drew & Campbell, mgrs.).—Dave Marlon with the Dreamland Burlesquers.—**EMPIRE** (Burt McPhail, mgr.).—The Merry Whirl Co.—**KEITH'S PROSPECT**—Alex Brisson, contortionist; Deery and Francis, character comedians; Thos. H. Ince and Co., "The Old Timer,"; Will C. Davis, monolog; Marriott Twins and Co.—**GRAND** (J. H. Michel, mgr.; Monday rehearsal 10).—Kittie Duo, good Scotch entertainers; El Barto, magician, fair; Cullen Bros., dancing the bit of bill; Romani, singing and Mable Van, in "The Cashier," headline the bill; Don Carey, good pianist; Two Franks, trapeze act of note.—**ORPHEUM** (Chas. H. Peckham, mgr.).—Lampe Bros., "Si and his Mule, Maud"; Leroy and Adams, s. and d.; Mr. and Mrs. Wallace, "A Box of Perfecoe"; Wallace Sisters, s. and d.; Omega Trio, "Sweetie's Finish"; Paul Spensard's Performing Bears.—**PRINCESS** (Proctor E. Seas, mgr.; agent, Gus Sun; Monday rehearsal 9).—H. song, Thillie Locke; Joe Kennedy, roller skater; Bernivel Bros., musical; Thill's Manikins; A. D. Reynard, bicycle; Katherine Fiske and Co., sketch.

WALTER D. HOLCOMB.
EL PASO, TEX.

CRAWFORD (Frank Rich, mgr.; agent, Bert Levy and direct acts; Monday rehearsal 9).—12:30: Very good program. The Maccannas, juggling, sensational; Le Mont Bros., s. and d., very good; Grace Huntington Co., dramatic sketch, entertaining; Leonard Lohr, singing, well received; Frank Houghton and Co., cyclists, very clever. 21:28: Keith and Cummings, singing and talking; Le Roy Sisters, Scherer and New.

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kirk, violin and dancing dog; Sherman and Lucan, comedy acrobats; Hirschoff Troupe of Russian s. and d.—**HAPPY HOUR** (Howard Fogg, mgr.; agent, W. V. A.; Monday rehearsal 9).—13:20: Clarence Wallace, ballad, ordinary; Leroy and Eloise, s. and d., fair; Cole and Cole, acrobats, very good; Geo. Austin, blackface monologist, ordinary; The Dunbars, little Norina in character impersonations, very entertaining. On the whole fairly good show and good business. 21:28: Bebout Duo, musical dancing act; The Wagners, singing and talking; Madeline Shore, character comedienne, and Dick Rhoads, comedian.—**MAJESTIC** (Frank Rich, mgr.).—Burlesque and musical comedy by Fritz Field, assisted by Winnie Baldwin, Mildred Manning, Nat Wentworth and Tom Burns, with a splendid chorus, drilled by Evelyn Constance, good show. **F. W. CAMPBELL.**

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—DeLisle, club juggling, very good; Three Richardsons, "The New Pupils," went well; Dave Nowlin, songs, good; Charlotte Parry, in quick-change dramatic playlet, "The Comstock Mystery," scored strongly; Hawthorne and Bart, comedians, fair; Lasky's "Photo Shop," one-act musical comedy, snappy.—**HIPPODROME** (A. L. Rounfort & Co., mgrs.; agent, Rudy Heller).—Tommy West, comedian; May Healy, singing comedian; Valentine and Ray, in farce, "Antie's Treasure." **J. P. J.**

HARTFORD, CONN.

POLL'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—Gus Edward's "School Boys and Girls in Graduation Day," featuring; Lillian Gonne, the Gordon Brothers and Frank Alvin, a riot; Phil Straits, pianolog and monolog, a hit; Merrill and Otto, in "After the Shower," a clever pair; John W. World and Mindell Kingston, comedian and the soubret, clever; Byers and Hermann, the clown and the contortionist, went big; Be Gar Sisters, novelty dancers, well received; Paul Quinn and Joe Mitchell, in "The Lemon City Land Agent," scored.—**HARTFORD** (E. B. Chadsey, gen. mgr.; S. H. McInnold, res. mgr.; agent, Loew Enterprises; Monday rehearsal 10).—21:23: George H. Wilson, bits of minstrelsy, went very good; Roland Carter and Co., in "On Vacation Tour," good; The Three Omads, dancers, clever; Alice Mortlock and Co., in "Billy's Girl," sketch, good; Edith Montrose, singer, with costume changes, very good; Gilmore and LaTour, entertainers, good; R. W. Buzzell, III, songs, popular as ever. 24:26: Harry LeClair, John Rucker, Yalto Duo, Harry and Mildred, Ethel Clarence, Norton and Mack.—NOTE.—The stage crew at Poll's last week broke the record for the change in setting for Tom Nawn's act, "When Pat Was King," making the change from the interior set to the royal tent in 17 seconds, the previous record being 24 seconds made at Shea's Theatre in Buffalo. **R. W. OLMSTED.**



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JACKSONVILLE, FLA.

BIJOU (Harry Bilger, mgr.; agent, U. B. O.; rehearsal Sunday 11).—Week 14: Two Leons, wire, good; Hughes Musical Trio, applause; Murphy and Washburn; Bell Boys' Quartet, pleased; Rose Royal and "Chesterfield," artistic.—MAJESTIC (A. B. Hoyt, mgr.; agent, Inter-State; rehearsal Sunday 11).—Con Daly, Nelson, Nichols and Nelson, Charles Mills, Augusta Taylor and Co.—PASTIME (A. B. Hoyt, mgr.; agent, Inter-State; rehearsal Sunday 11).—Jimmy Flynn, the Lewises, Mlle. Edmunds, Cunningham; AMUSU (Butt and Gray, mgrs.; agent, Williams & Kuehl).—Lena Young, Billy Woodall, Fleming and Lee, Grace May.—NOTES.—The Bijou opened 13, completely remodeled.—19, last of stock at the Orpheum, a former vaudeville house, the Glass Players closing their engagement there. Extensive alterations and repairs, and the house will be opened under the management of Wells & Burbridge. Rumor is, the policy will be changed again, going back to vaudeville.—The Phoenix, on West Bay, after many alterations, reopens this week under the management of J. J. Fahey. Pictures and vaudeville.

JAMESTOWN, N. Y.

LYRIO (H. A. Deardourff, mgr.).—Jules Held and Co., in "Childhood Days," a winner; Four Juggling Millars, clever; Dore Austin and Co., English act, good; Wheeler Sisters, clever sister team; Arthur Bealies, monolog, a scream.—SAMUELS (J. J. Waters, mgr.).—Clifford Dempsey and Co. opened March 21, second week of vaudeville at this legitimate house, a big hit; Elona, clever character act; Frey and Fields, comedy skit; Hermard and Rice, knockabout acrobats, good; Musical Toys, excellent.—NOTE.—Bijou Dream, a picture house, was the only amusement place which suffered in the conflagration here.

L. T. BERLINER.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6).—Bill above average. Mrs. and Mrs. Frederick Voelber, immediate favor; Harry Fox and Millership Sisters, clever as any; Warren and Blanchard, good; Hal Merritt, average; Clement Deillon, sleight of hand, fine; Una Clayton and players in "His Local Color," solid hit; Millet's Models, act of merit.

LEO LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—Good program and capacity houses at all times. Fred Lindsay, marvel with whip, headliner, big success; Walter C. Kelly, "Virginia Judge," prime favorite here; Charles W. Bowser and Co., "Superstition," excellent; Reed Brothers, feats of strength and comedy, very good. The holdovers are Laveen, Cross and Co., "Roman Sports and Pastimes";

Thorne and Carleton, American Jesters; Emma Francis, sprightly dances, and Bert Leslie in "Hogan in Society."—LOS ANGELES (George A. Boyer, mgr.; agent, C. O. Brown; rehearsal Monday 11).—Program good. Beat feature, Elsie and the Goldie Boys, clever; Matthews and Bannion, "Battle of Too Soon," very funny; Lawrence Crane, mystic, entertaining; Jim H. Rutherford and Co. in musical farce, diverting.—LEVY'S (A. Levy, mgr.; agent, W. Cline).—Mlle. Iona Bergere, headliner, good; Rappo Sisters, Russian dancers, well received; Rogers, Stewart and Elwood, singing trio, favorites; Jeanie Fletcher, Scotch prima donna, took well. EDWIN F. O'MALEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Wentworth, Vesta and Teddy, acrobatics, a good opener; Ethel Alton and Co. in "Birds of a Feather," went through; Wallace Galvin, sleight of hand, clever; Frederick Raymond Trio, operatic, very good; Ed F. Reynard, a hit; Herring-Curtiss aeroplanes, interesting; Froidal, musical, a wizard; the Brothers Pername, acrobatic clowns, fine, closing.—BUCKINGHAM (Horace McCorklin, mgr.).—"The Avenue Girls," good show, olio up to standard, large attendance.—ARMORY.—"Automobile Show." Attendance large.

LOWELL, MASS.

HATHAWAY (John L. Shannon, mgr.).—Harry and Kate Jackson, "Cupid's Voyage," great; Murry and Linn, comedians, good; Three Vagrants, good; Henry Horton and Co., in "Uncle Lun's Dilemma," went well; Granville and Rogers, "The Two Odd Fellows," good; Gullenway, Puck's artist, good; Harry Linton and Anita Lawrence, "The Piano Store," a hit.—LOWELL OPERA HOUSE (Jules Cahn, mgr.).—Boys and Veola, singers; Jordan and Bennie, comedians, good; McVay and Walby, s. and d., went good; Harry Fletcher, ill. songs, good; Louis Pritykow, singing, a hit.—ACADEMY OF MUSIC.—William and Rose, in "A Night at the Club," good; Max Holden and Vivian St. Clair, magicians, great; Dan McCaffrey, songs, hit.

JOHN J. DAWSON.

MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; Monday rehearsal 10).—Don Fulano, animal act, feature, The Blacks, s. and d., well applauded; Earl and Bartlett, "O'Brien from Galway," took well; Ed. Healey, the boy soprano, liberally applauded.

T. C. KENNEY.

MERIDEN, CONN.

POL'S (A. E. Culver, mgr.; agents, Weber & Allen).—Zara-Carmen Troupe, juggling, good; Manning and Ford, s. and d., fair; Horseshoe Trio, comedy sketch, fair; Dan Maley, Italian comedian, fair; Edmund Stanley and Co., in the operetta, "A Royal Romance," assisted by Hor-

tense Mazaretti and Belle Storey, very good; Brown and Ayer, in sketch, "Undiscovered Genius," very good, hit; Osaka Japanese Troupe, Oriental acrobats, very good.—STAR (B. F. Halliwell, mgr.).—M. p. and songs by Marlon Marshall and Ben Hendricks.—CRYSTAL (Plunder and Rudloff, mgrs.).—M. p. and songs by Harry Shurts.

MILWAUKEE, WIS.

MAJESTIC (James A. Hilger, mgr.; Orpheum Circuit, agent direct; Monday rehearsal 10:30).—Wm. H. Murphy and Blanch Nickols and Co., clever travesty; Stony McFlynn, the baseball favorite, good roller skating number; Jimmie Callahan, the Irish gentleman, original monolog; Ray Cox, the baseball girl, popular act; Kalmar and Brown, novelty dancers; Howard's Musical Shetland Poulies and comedy canines, exceptional animal act; Quinlan and Mack, minstrel stars in "The Traveling Dentists," good vehicle; Frank Tinney, clever burnt-cork artist; Rosa Cruch and George Welsh, good comedy and acrobatic dancing; Marselles, contortionist, a unique performance.—NEW STAR (F. Trotman, mgr.).—The Empire Show, entertaining performance.—GAYETY (T. R. O'Brien, mgr.).—"Parisian Widows," a splendid company.

HERBERT MORTON.

MOBILE, ALA.

LYRIC (Gaston Neubrick, mgr.; agent, Orpheum Circuit).—Brindmour, headliner, sensational, big hit; Violet Allen and Co., sketch, well received; Henry Clive and Mac Sturgis Walker, found favor; the Great Calcedo, excellent; Carlin and Clark, scored; Saona, went well.—KEENER'S (J. T. Keener, mgr.; agent, Williams, Kuehl & Co.).—The Gabberts Two, hit; Carver and Oliver, sketch, good; the Campbells, pleased; Camille Fabordoux, clever.—DREAMLAND (W. C. Frankley, mgr.; agent, C. E. Hodkins).—Marianne Trio, hit; Childers and Childers, excellent.

SIDNEY ROSENBAUM.

MONROE, LA.

LYCEUM (Sperling, mgr.; agent, Hodkins; Sunday rehearsal 1:30).—Mysterious De Veauxs, magic; Russell and Davis, comedy sketch; Darrow and Mitchell, singing and talking, and pictures.—NOTES.—The Sugar closed its season on the 16th and will open for the summer months with vaudeville on April 1st. Mgr. Greenblatt still holds the blues. He also has a deal on foot for Riverside Park, where he will run a summer amusement ground.

JAS. B. GRAMBLING.

MONTREAL, CAN.

ORPHEUM (Geo. Driscoll, mgr.; agent, U. B. O.).—"Olliva," the water nymph, admired; Al Johnson, monolog, a hit; Artolo Bros., pantomimists, well liked; John R. Gordon and Arthur J. Pickens Co., "What Would You Do?" many laughs; "The" Quartet, pleased greatly; the Grannon, comedienne, very good; Eddie Mack and Dot Williams, dancers, good; the Six Musical Cuttys, tremendous hit.

NOTE.—Clark Brown, general manager Canadian Orpheum Circuit, was a visitor during the early part of the week. "BILLY" ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10:30).—Miss Edyth and Sig. Franz, hazardous whirling, unicycling coniques, very good; May Evans, whistler, pleased; Tuck and West, comedy sketch, pleased; Jesse Lasky's Hoboes, with Nat. C. Baker, hit.

GEORGE FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Good bill. Nat M. Willis, tramp comedian, made big hit; Edwina Barry and Co., presenting sketch, "The Home Breaker," was a continual laugh; the Daleys, fancy roller skaters, very clever; Dick Lynch, comedian, good; Wilt's "Four Hoses of Kildare" songs, sang themselves into favor; Palfrey and Barton, acrobatic cyclists, fine; Jack Wilson and Co., just a bit of nonsense, kept them laughing; the Four Rianos "In Africa," funny.—AMERICAN (Geo. McDermott, mgr.; agent, William Morris; rehearsal Monday 9).—Una Atell Brinker and Co., third week of her success, in a comedy playlet, "Getting Rid of Mumford," provoked laughter; Bill and Brunt, vocalists, very good; Mlle. Bertha, violinist, very fine; Mosher, Haynes and Maaher, cyclists, funny; Billy Inman and Co., "Recognition," creditably acted; Fred Karno's London Co., presenting "The Dainty Thieves," won favor; also La Petite Mignon, Queen of Ministry, and the Lombards, equilibrists.—ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—Edward Waldmann and Co., presenting "Scenes from the Classics, very fine; Bert Legget, singing comedian, good; Camille Stafford, William A. Hegel, ill. songs.—EMPIRE (Leon Evans, mgr.).—The "Original Billy Watson," drawing big houses.—WALDMAN'S (Lee Ottelengul, mgr.).—The "Mardi Gras Beauties." JOE O'BRYAN.

NEW BEDFORD, MASS.

SAVOY (J. W. Barry, mgr.).—21-23: James R. Walte and Co., in clever playlet, "At Light-house Point," good; Walter Brower, pleased. Pictures.

H. C. TRIPP.

NEW HAVEN, CONN.

POL'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—"Jack the Giant Killer," with Geo. Auger, Ernest Hommel and Co., the star feature of the bill, enthusiastic encores, demanded a speech from Mr. Auger; Polly Connolly and Percy Wenrich offered a snappy singing number; Will Rogers, cowboy, did novel and clever work with the lasso; Kane and Ragland, "Coming East," were good; the Three Dole Sisters, s. and d., good; the Eight Madcaps, a dancing and acrobatic specialty, well received; the Ice sculptor, Luigi Marabini, presented a decidedly original act.

E. J. TODD.

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NEW ORLEANS, LA.

AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal 10).—Ifeman Lieb, in "Dope," liked immensely; Lieutenant Randall, entertaining novelty; "Moto Girl," excited curiosity; Whitehead and Grierson, tumultuous reception; Keough and Francis, hearty appreciation; Mrs. Peter Maher (New Acts); Cordua and Maud, apt balancers.—ORPHEUM (Martin Beck, gen. mgr.; agent direct; Monday rehearsal 10).—Subers, Cockley and McBride, went big; Thurber and Madison did likewise; Hal Godfrey, popular; Milt Wood, clever dancer; Vittoria and Giorgetta, scored; McConnell and Simpson, energetic farceurs; Ben Welch, laughter; Butler and Bassett, closed show.—WINTER GARDEN (Low Rose, mgr.; agent direct; Sunday rehearsal 10).—Ellithorpe, strong; Jarvis and Harrison, liberally applauded; George Arthur, tells old tales. His "audience song," all wrong; Alice Freeman, sings sweetly. O. M. SAMUEL.

NORFOLK, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. O.; rehearsal Monday 10).—Tom and Edith Almond opened and scored; Benita Italian violinist, very clever; Warren, Lyons and Myers, return engagement, one of the hits of the bill; W. C. Fields, featured, and, of course, riot; Wynne and Lee, knockout; Willard Simms, also repeated, tender reception; the Four Londons, closed amid tremendous applause, making it quite difficult to pick a feature or a headliner from a bill so full of headline attractions.—MAJESTIC (Otto Wells, mgr.; agent Norman Jeffries).—21-23: Eugene Wolfelm's Bronze Statues, great; Goldie Reinhardt and Co., very clever; Malsie Lee, s. and d., good. 24-26: Linton and Lanier, DeWolf, Michael Braham and Dog and Mons. Herbert.—ORPHEUM (Stephen Butler, mgr.; agent, Norman Jeffries).—21-23: Linton and Lanier, DeWolf, excellent; Mons. Herbert, musical act, fair, and Michael Braham and Dog. 24-26: Goldie Reinhardt and Co., Wolfelm's Bronze Statues, and Malsie Lee.

PITTSBURGH.

GRAND (J. P. Harris, mgr.; agent, U. B. O.; Monday rehearsal 10).—Mrs. Patrick Campbell and her company, in "Explanation," somewhat disappointing; Hugh Lloyd, clever; "The Village Choir," entertaining; O'Brien Harrel, assisted by Bessie Kyle, went well; George W. Cunningham and Herman Marlon, both Pittsburghers, bit hit; Jack Horton and Mlle. La Triaka, "The Clown and the Human Doll," very clever; Lyons and Yocco, much applause; Tom Waters, good; Maud and Gladys Finney, interesting.—FAMILY (J. P. Harris, mgr.; agent, Morganstern; Monday rehearsal 9).—Morse Trio, fair; Lawrence Trio, entertaining; Heymond Sisters, passed; Del Gibson, good; Omar, fair; Aeolian Duo, applauded; Smithy Smith, good; Martella and April, hit.—EMPIRE (J. H. Zimmerman, mgr.; agent, Loew Co.; Monday rehearsal 10).—Sarah Brandon Co., capital feature; Musical Stoddards, very good; Rita Redfield, scored well; DeRenzo and LaDue, pleased; Joe Morris, won favor.—KENYON (H. R. Polack, mgr.).—O'Neil Trio, good; Yorke Herbert Trio, pleased; Nesbit Scoville, novel; Mr. and Mrs. J. Murray Smith, made good; Gebhart, West and Berner, clever.—LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; Monday rehearsal 10).—Beaumont, educated ponies, very pleasing; DelGodfrey Trio, good; Cole and Coleman, good; Eelipse Comedy Four, much applause.—GAYETY (Henry Kurtzman, mgr.).—"The Jersey Lilies," opened well, show thoroughly enjoyed.—ACADEMY (Harry Williams, mgr.).—"The Frolicsome Lambs," storms of applause.—NOTE.—After being closed for several weeks, on account of fire, the Family Theatre reopened Saturday the 19th, remodeled throughout. M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; Monday rehearsal 10).—Brooks and Kingman, acrobats, fair; Hubert Wilke and Co., disappointed; Ann Crewe and Co., "Her Lady Ra. ex." well received; Four English Comedians, novelty; Robinson Trio, colored, made good; Willard and Bond, funny; W. Coughler, III, songs. GEO. TRINKLIN.

PORTLAND, ORE.

ORPHEUM (J. Cordray, mgr.; agent, W. V. A.).

—Excellent bill and crowded houses, Marguerite Haney and Co., "The Leading Lady," and Barnes and Crawford divide features, scoring; Chas. F. Simon, a scream; Berry and Berry, clever musicians; Walsh, Lynch and Co., "Huckins Run," excellent; the Rimbos, clever acrobats; McGinnis Bros., found favor.—PANTAGES (John A. John A. Johnson, mgr.; agent, W. S.).—Tony Cassellane and Bro., strong feature; "The Bachelor Club," well received; Billy Morris and Shedwood Sisters, entertaining; Electra, interesting; Denon and Lebeouf, immense hit; Davy and Emerson, very good; Leo White, III, songs, excellent.—GRAND (Frank Coffinberry, mgr.; agent, C. Louise).—Stickney's Dog and Pony, opened, went big; Keane and Briscoe, "A Trial Marriage," a real hit; Mazus and Mazett, clever acrobats, good comedy; Harry Bachelor, acram; Louis Guertlin, excellent; Georgia Nelson, good. W. R. B.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Bill headed by Juggling Burkes, excellent; the Ritchie Duo, fine; Creighton Bros., s. and d., big hit; Clyde Williams, good; Dollie Legray, III, songs. J. E. F.

SAGINAW, MICH.

JEFFERS (Bijou Amusement Co., lessee; W. S. Butterfield, gen. mgr.; W. A. Rusco, res mgr.).—Joe Bush and his happy youngsters in "School Days"; Latina, a woman athlete, clever; Wargood and Shannon, hit.—NOTE.—Clare Wargood, formerly in comic opera, and Harry Shannon, both of this city appeared in their new act for the first time Monday. They make a good team and work well together. Miss Wargood sings an "audience" song. Harry Shannon does a good imitation of Eddie Foy. MARGARET O. GOODMAN.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Julius Steger and Co., "The Way to the Heart," riotous applause; Arthur Whitelaw, monolog, laughing hit; Gus Edwards' "Country Kids," Fred Hackett carried off the honors; Sullivan and Pasquelena, good; Altus Brothers, jugglers, pleased; Allen Wightman, play modeler, scored big; August Pratos, novelty cirque, passed.—MISSION (John Clark, mgr.; agent, S. C.).—rehearsal Thursday 10).—S. r. o. sign out all week. Nord, the diving beauty, good; Four Melania, serenaders, scored big; Tremayne and Co., "The Girl of the Times," pleased; Four Dancing Belles, pleased; Frank Mackley, banjoist, pleased.—MAJESTIC (Harry Revier, mgr.; agent, Webster; rehearsal Monday 10).—Pictures and vaudeville; Laboheme Quartet, immense hit; Anna Merrill, songs, pleased; Andy Rankin, comedy, musical, good; Electric chimps have been installed all around auditorium, attached to piano in orchestra, a distinct novelty. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodgkins).—La Belle Valaska's Performing Bears, great act; Mable Elaine, soubret, very fascinating; American Singing Four, clever singers.—STAIR (Kennedy & Wyler, mgrs.; agent, S. C.).—Trozell and Winchell, comedians, funny act; Paul and Ladrew and duck, comedian, very entertaining; Casey and McGill, singing, dancing and talk, good. BEN MILAM.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S. C.; Monday rehearsal 10).—Week 14: Roberts and Fulton, well liked; Lora, mysterious; Alfred Jackson, cartoonist, good; Marie Fitzgibbon, monologist, very good; Hickey's Comedy Circus, went big; pictures.—PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; Monday rehearsal 11).—Aldath Bros. acrobats, Francis Clark, monologist, good. As an added attraction Susie Lehman and Master Teddy, in a neat singing act, very well received. Pictures.—EMPIRE (H. C. Moore, mgr.).—Jessie Lee, singing, good. Pictures.—GRAND (R. Beers Loew, mgr.).—Willie Hall, boy soprano in III, songs; pictures.—UNION (F. W. Ruhling, mgr.).—Pictures.—BLIQU (Martin & Martin, mgrs.).—H. S. Le Conte, baritone, pictures.—NOTE.—After several months of darkness, Shuberts reopened the Isis 10 with Florence Roberts, Earl Marsh, treasurer of the Pickwick, has returned from a months' trip east. DALEY.

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WILLIAMS' TIME TO FOLLOW

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SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Interstate Circuit; Monday rehearsal 2).—Hamlin and Noyes, singing and talking act, lack ginger; Banks-Breazeale Duo, very neat musical act; The Two Joers, clever singers and comedians, their finish is a little weak; Bert Lennon, impersonations, hit; Nelson, Nichols and Nelson, hoop rollers, scored.

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SCHEWECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—17-19: Bon Tons. 21-23: Clark's Runaway Girls Co. EMPIRE (Wm. H. O'Neill, mgr.).—17-19: Miss New York, Jr., good. 21-23: Broadway Gaiety Girls. S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Reltor, mgr.; agent, W. V. A.).—Larive Cimaron Trio, many laughs; Nellie Nichols, decided hit; Edwin Holt and Co., went big; White's Dancing Bugs, very clever; Cressy and Dayne (New Acts); Fred Watson, very good; Picnays, did nicely.—MAJESTIC (Frank Donnellan, mgr.; agent, S.-C.).—Nadje, Newell and Niblo, Leroy and Clayton, William E. White, Wilson and Pearson, Max York's Dogs. Every act winner. Excellent bill.—PANTAGES (Alex. Pantages, mgr.).—W. S. Steiner Trio, fine; Al Tyrrell, decided hit; Ralph E. Cummings and Co., great; Leicester Quartet, went big; Arnaut Bros., novel; Helen Lowe, usual favorite. W. C. T.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen'l mgr.; agent, direct; Sunday rehearsal 10).—Orpheum Road Show did big business in spite of Holy Week; Ida Odys, sketch, pleasingly different; "A Night in a Monkey Music Hall," great; Melville and Higgins, repeated former successes; La Titcomb, well received; Hyman Meyer, recalled; Three Brothers Mascagno, good opening act. O. S. C.

ORPHEUM.—Madame Mauricia Morishini, in an operatic repertoire of songs, artistic, captivated; Her's Six Merry Girls, a European feature, closing spot, good; "The Devil, the Servant and the Man," intensely interesting; Dan Avery and Charles Hart, the sunny comedians, laugh winners throughout; holdovers, Arthur Dunn and Marie Glasier, in "The Messenger Boy," applause; Blase Faye, Joe Miller and Sam Weston, in "The Act Dainty," repeated bows; Billy Gould, entertainer, landed solid; Violet King, pianist and violinist, highly appreciated.

NATIONAL.—Splendid bill, poorly arranged. Phantastic Phantoms, girlish novelty in black and white. Clever novelty, big applause; Smith and Harris, travesty sketch, "At the North Pole," bad spot, olio well; Pete Baker, dialectician, should cut profanity in German, some present understand, otherwise good; Kelley and

Wentworth, sketch, "The Village Lockup," tough spot, appreciated; Miller and Russell, "The Lunatic and the Girl," good dancing, scored; Balton Troupe, aerialists, excellent.

AMERICAN.—Reese Prosser, highly appreciated; Jas. Dervin, ventriloquist, clever, well rewarded; Miller and Mack, dancers, clever work, big ent.; Jack Golden and Co., musical comedy, appreciated good production; Nada Moret, well received.

WIGWAM.—Gerard, strong man, and assistant, well rewarded; Lyndons, passed; Henry and Alice Carver Taylor, juggling and sharpshoot-ing, appreciated; Dolph Levino, cartoonist, interesting, good; Lambert and Williams, s. and d., well liked; Abbie Mitchell, singer of dainty songs, big hit.

CHUTES.—The Four Heumans, trick and fancy bicycle riders, good applause; Seymour and Dupre, "The Chinaman and the Souhret," rewarded; The Three Hanleys, novelty equilibrist, presenting "An Unexpected Caller," excellent English, scored; Billy Beard, "The Party from the South," patter poor, got by on songs; Jennifer and George, Spanish serenaders, slow opening, closed strong; Columbia Musical Four, clever artists who do not appear in tights.

SPOKANE, WASH.

ORPHEUM (Joseph Muller, res. mgr.; agent direct).—Helen Grantly and Co., scored big hit; Gus Edwards' Night Birds, seemed to please; Gordon Eldrid and Co., a riot; Lockwood and McCarthy, best thing on bill; Gus Bruno, very good; Lancton Lucier and Co., made good; Leclair and Sampson, good opener.—PANTAGES (E. Clarke Walker, mgr.).—Three Shirley Bros., clever; Roma Saxophone Quartet, pleased; Capt. Cecil and Avery, caught on; Vankarhoven Quartet, good; Hughes and Singing Girl, went well; Aners, pleased; W. D. Gibson, favorite.—WASHINGTON (George Blackley, mgr.).—Maude Hall, Macy and Co., head the bill; Idanla Troupe, a hit; Corcoran and Dixon, enjoyed; Boyle Brothers, big hand; Countess Leonline, scored; Billy Elwood, fair. R. E. McHUGH.

SPRINGFIELD, MASS.

POLI'S (S. J. Green, res. mgr.; agent, U. B. O.).—Monday rehearsal 10.—Larkins and Baras, fair; Hilda Hawthorne, very clever ventriloquist; "The Vital Question," good sketch, but is spoiled by the ranting of the lawyer; Musical Johnnons gave some unhackneyed selections on the xylophone; Fitzgibbons, McCoy Trio were a riot as ever; Billy Farnum and Clark Slaters, fared differently; Ce Dora, sensational.—GILMORE (Wm. Ryan, mgr.).—21-23: Gay Masqueraders, average show, with excellent olio.—BLOU (Ed. L. Knight, mgr.; agent, William Morris).—Boston Fadettes, added feature. M. p. and ill. songs.—NOTES.—The Goldstein Bros., at present operating the Subway, a picture house, have broken ground for a new house on Taylor Street, off Main. It will be devoted to vaudeville of medium grade. No booking connections have been made yet. The plans call for a seating capacity

of 1,000 and the house is expected to be ready in July.—A new picture house was opened on Main Street last Saturday.—The engagement of Anna Smick of Hartford to Henry Webber, stage manager of the Gilmore, was announced last week. G. A. P.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Arturo Bernardi, protean artist, very good; Patsy Doyle, monolog, very good; Ryan-Richfield Co., sketch, good; Stella H. Morrisini, trained ponies and dogs, good; Abel and Irwin, b. t., good; Ward and Weber, s. and d., well liked; Marvelous Hilltons, trick cyclists.—MAJESTIC (Jas. Cooke, mgr.; agent, S.-O.; rehearsal Monday 10).

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; U. B. O.; Monday rehearsal 10).—Curson Slaters, sensational and novel; Milo Belden, clever; Three Diamonds, fine; Howard and North, great; Ward, Kline and Ward, pleased; Cook and Sybil, a success; Hall Brothers, good.—MAJESTIC (William Morris, mgr.).—Alex. Carr and Co., sketch, a hit; Besse Leonard, good; McMahon and Chapelle, scored; Two Roses, dainty and clever; Honey Johnson, good; Edw. Keough and Helen Nelson, clever; Langelow, sensational; Kallins and Co., good.—STAR (F. W. Stair, mgr.).—The Star Show Girls, with Hackenschmidt and Rogers wrestling. Pictures.—GAYETY (T. R. Henry, mgr.).—Robles Knickerbockers.—GRIFFIN'S AYRES STREET (Peter F. Griffin, mgr.).—Good vaudeville and pictures. HARTLEY.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—Fred Irwin's Big Show, opened to good house, and was well received throughout. The leaders all scored heavily. Rialto Rounders latter half of week. C. M. H.

WINNIPEG, CAN.

WALKER (C. P. Walker, mgr.; agent, William Morris).—Week 14: Julian Eltinge, first local appearance, scored heavily, easily the most artistic act seen here; The Zanciga, mystifying and clever; Gallardo, clay models, went strong; Payne and Lee, s. and d., good; Alva Yorke, very good; Chas. W. Littlefield, clever mimic, aged talk; Coleman and Merla, sharpshooters.—DOMINION (W. B. Lawrence, mgr.; agent, William Morris).—Fred Walton and Co., in "Cissie's Dream," bright pantomime, big hit; Owens-Hoffman Co., in "The Green Eyed Monster," many laughs; Pascatel, contortionist, very good; Norah Kelly, vocal, big hit; Madge P. Matland, vocal, very good; Diamond and Beatrice, musical, pleased; Deas, Reed and Deas, closed show, very good.—BLOU (Geo. Case, mgr.; agent, S.-C.).—Lew Welch, in "Livinsky's Old Shoes," headlined, amusing; Wolfe, Moore and Young, hit; Trocadero Quartet, good; Fields and Co Co., clever; Bouton and Tillson, musical, good.—GRAND (Kelly and Rowe, mgr.).—"The Rajah's Wives" and "Too Much Justice."—NOTE.—Coleman and Merla, who had worked Morris time the previous week at the

Dominion, filled in at the Walker, the Musical Lyres missing connections from the south. HUGH.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.; Monday rehearsal 10).—Jesse L. Lasky's "Imperial Musicians," well received; Herbert Brenon and Helen Dowling, assisted by Raymond Clure, presenting "The Intruders," rattling good sketch; Work and Over, comedy acrobats, scored a hit; The Morton-Jewell Troupe, "An Event in Clubdom," good; Suzanna Rocamora, songs; Burns and Fulton, s. and d., well received. A. T. C.

YONKERS, N. Y.

WARBURTON (Joseph B. Schanberger, mgr.; agent, Edward S. Keller; rehearsal Monday 10:30).—Joseph Hart's "Futurity Winner," big hit, six calls; Duncan and Marshall, s. and d., well received; Ellen Tate (New Acts); Sydney Shields and Co., "Broadway, U. S. A." (New Acts); Temple Quartet, endorsed; George Splak and Kathrine Nelson, comedy (New Acts); Harry Breen, comedian, was a scream, he was greeted by a delegation from the local Monoclo Club, Mr. William Cronin making an address thanking Mr. Breen for his generosity several years ago when he contributed his services for a benefit given by the club. A gold-headed cane was presented to the comedian. This is the first time in the history of Warburton that it has been open Holy Week. The bill attracts unusual audiences.—ORPHEUM (Sol Schwartz, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 12).—James D. Sullivan and Co., in Fiske O'Hara's "Captain Barry," made a very good impression; Fanny Howard, singing comedienne (New Acts) pleased; Henry Troy Quintet, late of the Bert Williams Co. (New Acts). The Orpheum will not run vaudeville the latter half of the week, that being reserved for motion pictures of the Passon Play.

YORK, PA.

MYSTIC STAR (F. Munser, mgr.; agent, Joe Wood; rehearsal Monday 10:30).—Kleas Family (4), musical act, very good; Haslam, drawing big houses.—NOTES.—Local lodge of Elks No. 213 held their annual banquet on St. Patrick's Day. It was a huge success.—Klery Band played to large house March 18. RAYMOND MILLER.

YOUNGSTOWN, O.

PRINCESS (Fitch & Hanitch, props. and mgrs.; agent, Gus Sun).—Gus Sun's Minstrels, with Tommy Dunally, Hubford and Chulu, Evans and Evans, Time Troubadours, pleased.—NOTES.—The part of the Park Theatre formerly devoted to stores is being converted into a hotel with entrance to the theatre lobby. "Small acts" are now being played in the Nixon, Star, and Luna motion picture theatres. The dozen or more picture theatres here all did good business through the Lenten season.—Preparations are being made to open Idora, Avon and Idlewild parks last week in May. C. A. LEEDY.

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I said, "That's funny, I rehearsed that boy's age with her just before we got on." And I handed over another half fare. I got a laugh from those who heard it. So the price of another half was cheap enough.
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KALAMAZOO, MICH.		Majestic Theatre	Seats.....1,350	BIJOU THEATRICAL ENTERPRISE CO., Lessee and Manager.
TO	23 Miles.....\$0.46			
BATTLE CREEK, MICH.		Bijou Theatre	Seats.....1,230	BIJOU THEATRICAL ENTERPRISE CO., Manager.
TO	45 Miles.....\$0.90			
JACKSON, MICH.		Bijou Theatre	Seats.....1,068	BIJOU THEATRICAL ENTERPRISE CO., Manager.
TO	38 Miles.....\$0.76			
ANN ARBOR, MICH.		Majestic Theatre	Seats.....1,312	BIJOU THEATRICAL ENTERPRISE CO., Manager.
TO	124 Miles.....\$2.48			
SAGINAW, MICH.		Bijou (now playing Cook's Stock Co.)	Seats.....780	BIJOU AMUSEMENT CO., Lessee; W. A. RUSCO, Manager.
TO	18 Miles.....\$0.24	Jeffer's	Seats.....1,448	
BAY CITY, MICH.		Bijou Theatre	Seats.....1,124	D. J. PILMORE, Owner and Manager.
TO	34 Miles.....\$0.64			
FLINT, MICH.		Bijou Theatre	Seats.....1,092	MICHIGAN VAUDEVILLE CO., Owner; FRANK BRYCE, Manager.
TO	45 Miles.....\$0.90			
LANSING, MICH.		Bijou Theatre	Seats.....1,090	D. J. ROBSON, Owner and Manager.
TO	65 Miles.....\$1.30			
GRAND RAPIDS, MICH.		Garrick Theatre	Seats.....1,260	DANIEL LYNCH, Lessee; W. S. BUTTERFIELD, Manager.
Nine Weeks—Total.....\$7.68 or 85 r-3c. an Average Movement.				

NOTICE TO ARTISTS

THIS IS THE ONLY CIRCUIT IN MICHIGAN BOOKING FIRST CLASS ACTS THAT CAN OFFER YOU POSITIVE CONSECUTIVE WORK.
 DO NOT CONSIDER BOOKING IN THIS STATE UNTIL FIRST WRITING OR WIRING.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

Dept. C., C. S. HUMPHREYS, Personal Agent

Majestic Theatre Bldg., CHICAGO, ILL.

WARNING TO THIEVES AND PIRATES

Anyone using my songs (which are RESTRICTED under the new COPYRIGHT LAW) will be prosecuted to the fullest extent of the law.

\$25 REWARD to anyone proving that any person is using any of the following songs:

"It's a Little Bit Rough on Me" "You've Got to Show It to Mother Before You Can Give It to Me" "Araminta, Don't Be Foolish"
 "I Don't See How I Ever Got Along Without It"

DAISY HARCOURT

LEO CARRILLO

Next Week, March 28, Orpheum, Brooklyn Fixed up by **PAT CASEY**

REPRESENTATIVE ACTS PLAYING THE

BERT LEVEY

CIRCUIT

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The U. S. Navy Duo LAKOLA and LORAIN Jugglers and Equilibrists		SMALL, SLOANE and SHERIDAN Presenting "THE MAKE-BELIEVES"		The HAWAIIAN DUO Singers and Dancers from The Paradise of the Pacific.	
DAN AHEARN The Mimic	The TWO HORDES Singers and Dancers	LORD and MEEK Novelty Little Big People	EARL SISTERS Change Artists		
GRACE DARNLEY Novelty Contortionist	KENNEDY BROS. Singing, Talking and Dancing	SAMPSON and DOUGLAS In Their Original Comedy Offering	DORANTO Chinese Musical Novelty		
DAVIS and THORNDIKE Comedy Roller Skaters	NADOLNY The Assassin of Sorrow	MARTINETTI and GROSSI European Novelty Surprise Artists	VanKAATHOVEN Quartette		
BREWER and BELL Comedy Sketches	ARDELL BROS. Athletes Something New	STEWART and MALCOLM In Their Great Laughing Sketch, "The Lie and a Liar"	RUSSELL and GRAY Character Singers		
THE GOLDMANS Novelty Entertainers	WILSON and WILSON Comedy Talking, Singing and Violin	THE DRAPERS Presenting Their Laughable Oddity, "That Coon From Mobile"	JACOBS and SARDELE Acrobatic Jumping Comiques		
EDDIE REEVES Lightning Change Artist, Singer and Some Dancer	VIC MAZIE LeROY and CAHILL Comedy Singing and Talking	J. ALBERT HALL and BETTY THAW presenting, "The Bachelor's Widow"	ERNEST YERXA and ADELE		
McGRATH and PAGE Vaudeville's Favorite Banjoists.	THE DANCING DU PARS "The Boys with Educated Feet"	LEROEY BEACH America's Premier Instrumentalist	BURLING and URBAN Some Dancers		
THE LYNDONS Society Entertainers	FRED R. EDWARDS "The Dago"	MUSICAL WALKER Hav-a-Laf on "The Harmonious Kid"	DOC RICE Exponent of Minstrelsy		
Frank JONES and WALTON Lillian Presenting "Our Country Cousin," "Uncle Si's Fortune," and Other Sketches.	ANNA B. PLAMER High Class Soprano	THE REBHOLS The Act of Many Surprises	SHELL'S LIONS		
LAURA BENNETT Character Changes	THE KIDDERS Comedy Sketch "When the Circus Comes to Town"	BERT WIGGIN "Still A-diggin'"	THE GREAT MATTHEWS Revolving Globe Wonder		
LeVERE and PALMER "In the Garden of Dreams"	JOHNNY RUSSELL Singing Monologist. Late with Cohan Productions. Coming East	THE GREAT CARLESS That's All	AL HAZARD Ventriloquist		
THE FLETCHERS In Melting an Iceberg	George HARRIS and VERNON Edythe Those Two Dancers	ANNIE MORRIS Character Comedienne	GRACE SISTERS Charming Singing Soubrettes, Dancing		

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